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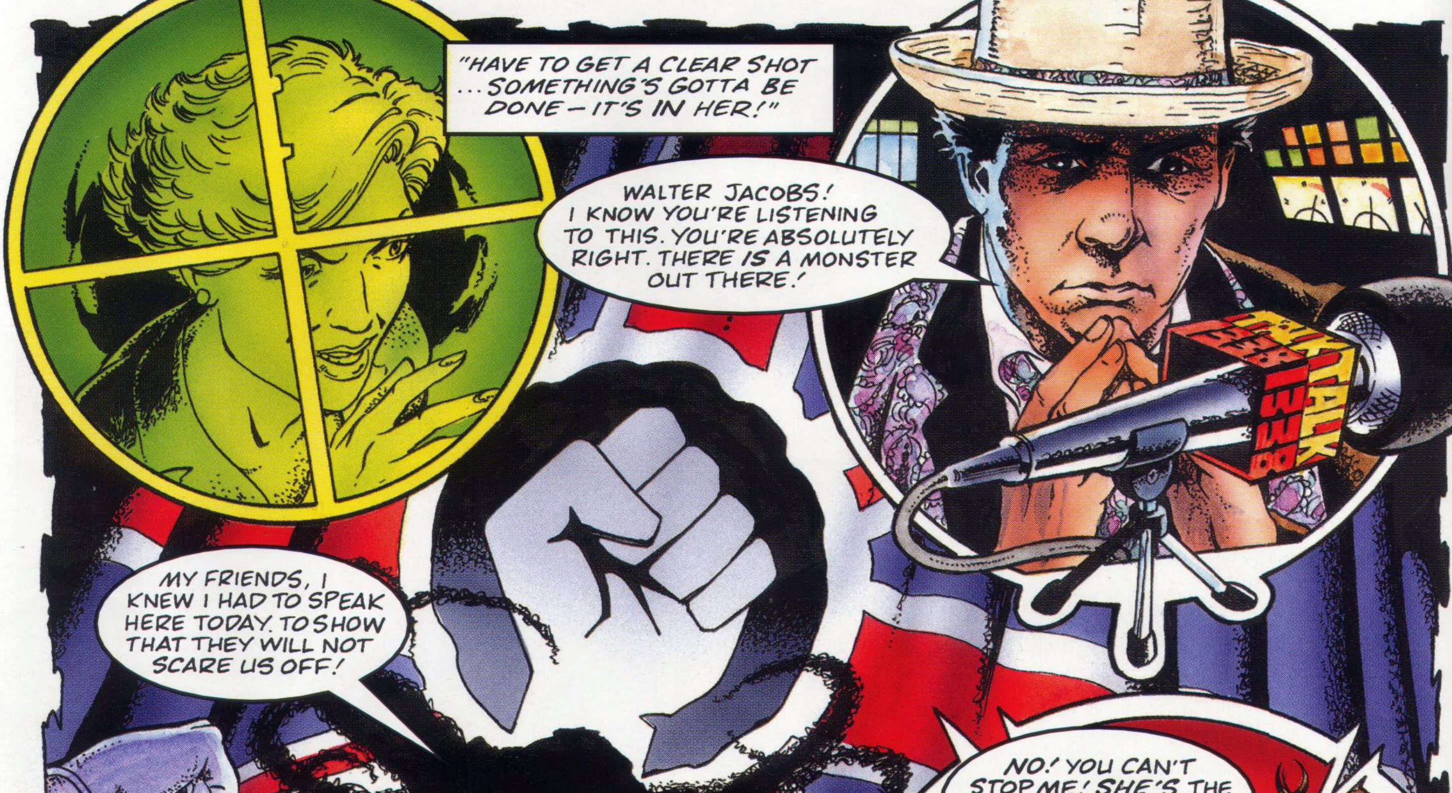
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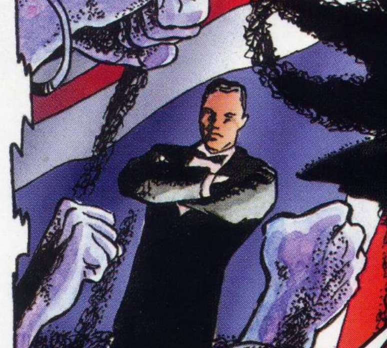
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FEATURES

8 COVER STORY

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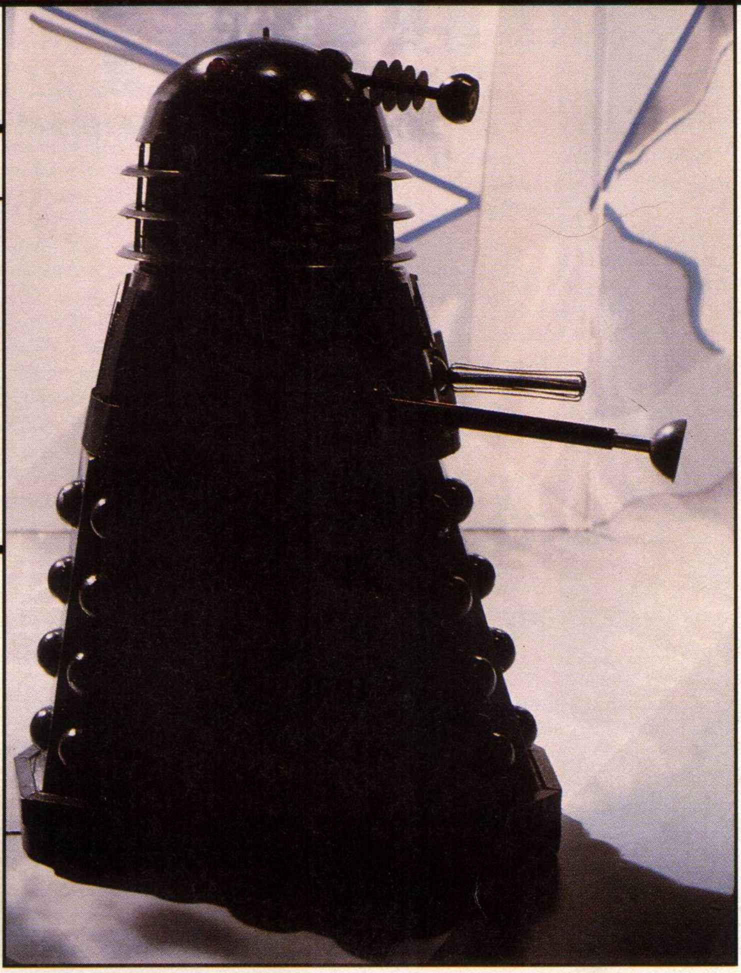

26 Nabil Shaban

The man behind Sil, Thoros Beta's tongue-flicking, double-dealing, minnow-chomping, tail-wagging, back-stabbing king of high finance talks about his two appearances as arguably the most popular villain of the 1980s!

46 Living life the Second Doctor way!

Throw away all those self-help books – in *Doctor Who*, men really *are* from Mars, and women from Venus! Find out how the Troughton era can help *you* make friends and influence people . . .

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Gallifrey Guardian

Daleks 6, Primords 0?

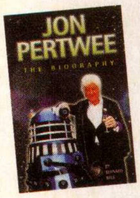
Just before last issue went to press, it became clear that the *Doctor Who* repeats on BBC2 were to be rejigged in the light of disappointing ratings for the Jon Pertwee-starring *Doctor Who and the Silurians*, which dipped beneath the two million mark shortly before Christmas.

The repeats will continue – but not, as planned, with *Inferno*. Instead, the run will jump a Doctor to the Tom Baker-starring six-parter *Genesis of the Daleks*. It's currently unknown what, if anything, will follow.

Season 12 scripts bound

In the manner of similar compilations, such as *Blackadder: The Whole Damn Dynasty*, BBC Books will be issuing a bumper volume containing all the scripts to *Doctor Who*'s Season 12 in October. Presenting the unabridged scripts to the season, the project is being compiled by Justin Richards and Barnaby Harsent.

Pertwee biog in the works



Publishers André Deutsch have announced that a hardback biography of Jon Pertwee – titled *Jon Pertwee: The Biography* – will be released on 15 May. Priced £17.99, it's been written by Bernard Bale with the full co-operation of Pertwee's friends and family.

DWM 289

Exclusive! We've got hold of the complete and unexpurgated interview tapes recorded for last autumn's *Doctor Who Night* – featuring artistes including Peter Davison, Colin Baker, Sylvester McCoy, Carole Ann Ford, Anneke Wills, Wendy Padbury, Nicholas Courtney and Sophie Aldred – and we'll be transcribing them uncut in the next **DWM**, on sale 9 March! Plus: *The Trial of a Time Lord Parts One to Four* in *The DWM Archive*; the final part of *Thrilling Adventures in Time and Space*; a rude awakening for the Doctor in *The Glorious Dead*; and all the usual finely-tooled nonsense!

The 'Richards Masterplan' begins to take shape

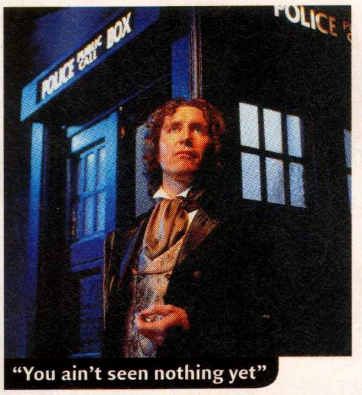
What *have* BBC Books done to the TARDIS?

A recent, somewhat garbled, report in The Mirror suggested that the BBC were about to 'scrap the TARDIS'. The news originated in gossip about the future direction of BBC Books' Eighth Doctor novels . . .

Since his appointment in October, Range Consultant Justin Richards has been busy working on blueprints for a new, linked sequence of novels. "There's going to be lots happening in the Eighth Doctor books over the next year," he told **DWM**. "In fact, if you thought *Interference* signalled big changes to the format and direction of the series, then you ain't seen nothing yet . . .

"The main rumour doing the rounds seems to be that the Doctor's TARDIS gets destroyed and he's stranded on Earth for some considerable time in the 20th century. Like many rumours, there's some truth in this. But equally, that's not what actually happens. Nor is it anything like the whole story.

"Those who've already read February's *The Shadows of Avalon* will know what's going on with the TARDIS, and how the arc of stories that began with *Interference* has developed. You'll also have realised that this isn't where the story ends . . ."


"You ain't seen nothing yet"

Following June's 'Gothic whodunnit' *The Banquo Legacy* – a replacement for the cancelled *Freaks*, co-written by *New Adventures* writer Andy Lane and Richards himself – former editor Stephen Cole, in association with Peter Anghelides, pens the "super-secret" *The Ancestor Cell*, a novel which it's believed will tie up all the loose ends outstanding from the arc which commenced with last summer's *Interference*. Then comes Richards' own *The Burning*, which both sets the direction for the 'new' *Who* – which BBC Books are jokingly referring to as 'Doctor Nouveau' – and kicks off the so-called 'Earth Arc'. "The Doctor will indeed be spending some time on Earth," confirms Richards, "a considerable amount of his own time, in fact. How and why he's there and what's really happened to his TARDIS, you'll have to wait and see. But in many ways the narrative framework is less interesting than the themes we'll be exploring during this period – and what we're doing with the Doctor's character."

The arc comprises *The Burning*, Steve Emmerson's *Casualties of War*, Paul Leonard's *The Turing Test*, Terrance Dicks' *Endgame*, Lance Parkin's *Father Time*, concluding in February 2001 with *Escape Velocity* by range newcomer Colin Brake – a novel which, as previously announced, introduces a new companion, named as junior City stockbroker Anji Jeffries.

"While for many people the books will never take the place of television *Who*," says Justin, "I think that those of us who do read and appreciate them are about to embark on an exciting journey – one that will make us reconsider what we think of as *Doctor Who* and redefine our expectations and beliefs more than ever before in the history of the series. These are the most exciting of times, and I for one am looking forward to the ride!"

STOP PRESS Sylvester and Sophie bound for Radio 4

New Who radio series commissioned

Rumours have been circulating for some months that a *Doctor Who* radio drama has been under development at BBC Radio 4. We can now confirm that a new serial, to star Sylvester McCoy and Sophie Aldred, was formally commissioned by the station on 18 January.

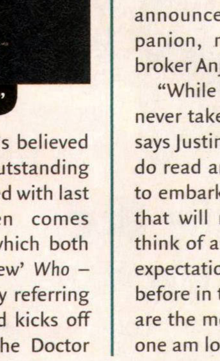
Producer of the project is comic writer and performer Dan Freedman, with a script from Colin Meake – also best known for comedy work. Freedman told **DWM**: "This will not be a comedy. I'm keen to develop a new take on the series that will bring forward some of the darker aspects of the Doctor's character."

The serial is likely to be broadcast in early 2001. **DWM** will keep you posted on developments.

One DVD and video boxed-set for late 2000

Time-Flight on, planned DVDs off

After months of impromptu changes and uncertainty, BBC Worldwide appears to have settled upon a concrete schedule for the release of *Doctor Who* stories on video and DVD.



On VHS, *The Invasion of Time* appears, as planned, early in March. The combined pilot episode and *Inside the Spaceship* issue slips one month to May. July sees – at long last – Fifth Doctor 'kidnapped Concorde' thriller *Time-Flight* make its video debut, having first been scheduled early in 1996! Finally, it's likely that November will herald the now-traditional Christmas boxed set, although its precise composition is still awaiting confirmation upon contributors' clearances being obtained.

Disappointingly, the tentative schedule for releases in the new DVD format has been scaled right down, and only one *Doctor Who* DVD is likely to appear this year – probably in the autumn. It's understood, however, that the initial *Five Doctors* release was easily among the most commercially successful of BBC Worldwide's initial archive releases in the new format (which included *Blackadder* and *Monty Python's Flying Circus* discs). The precise composition of 2000's *Doctor Who* release has yet to be announced.

Melanie Bush added to audio companion roster

Bonnie Langford returns to the fold

The scream queen returns

Big Finish Productions has announced a not inconsiderable casting coup: the hitherto reclusive Bonnie Langford is to reprise her *Doctor Who* role as companion Melanie Bush in an upcoming Seventh Doctor audio drama!

Bonnie – not a familiar face on the *Doctor Who* circuit – will be heard in *The Fires of Vulcan*, September's Steve Lyons-scripted release.

Meanwhile, the credits list for June's Sixth Doctor adventure, *The Spectre of Lanyon Moor* – which already features Nicholas Courtney as the Brigadier – has swelled to include Susan Jameson as Mrs Moynihan and James Bolam as Sir Archibald Flint. Notoriously, Jameson was the original choice to play leather-clad IMC assassin Morgan in *Colony in Space*, but was ousted after her casting was deemed too kinky by BBC heads; Bolam remains best known for his role as Tyneside layabout Bob Ferris in 1960s comedy *The Likely Lads* and its 1970s sequel, *Whatever Happened to the Likely Lads?*.

The company has also announced the titles of two further plays for release later in 2000. *The Holy Terror*, by new writer Rob Shearman, sees the Sixth Doctor teamed with mid-1980s **DWM** comic strip companion Frobisher, the shape-changing Whifferdill infamously stuck in penguin form. Bizarrely, Frobisher will be played by Robert Jezek, known to *Doctor Who* fans for his role as grizzled UNIT soldier Sergeant Zbrigniev in *Battlefield*!

Current darling of the BBC Books range Paul Magrs is to author another later release; his script, *The Stones of Venice*, will feature the Fifth Doctor and Nyssa.

Peter Davison at the recording of *Red Dawn*, with Nicola Bryant (left) and his daughter and co-star Georgia Moffatt (right).

Outside the Spaceship

What Doctor Who's movers and shakers are up to . . .

Compiled by Dominic May

Television Having briefly returned to the role of Amos Hart in *Chicago* before Christmas, January and February are proving to be very much **Peter Davison**'s months for mainstream television with starring roles in both BBC1's *The Mrs Bradley Mysteries* (as Inspector Christmas) and ITV's *At Home With the Braithwaites* (as David). He also appeared in the two-edition millennium sketch show *The Nearly Complete and Utter History of Everything*. **Paul McGann**'s role as Steve in drama serial *Nature Boy* is screening currently; he plays Jewish barrister Jonathan Vishnevski in upcoming BBC1 drama *Fish*. Television history was made on 7 January when **Peter Purves** and *The Horns of Nimon*'s **Janet Ellis** helped open the (waterlogged) *Blue Peter* 1971 time capsule. **Jean Marsh** starred as Mrs Croker in BBC1's children's drama *Ghost Hunter*, which ended on 20 January. **Kate O'Mara** narrated *Bitches, Babes and Biceps*, part of Channel 4's *Charlie's Angels Night* in January. **Philip Hinchcliffe** was the executive producer of ITV's recent *Forgive and Forget*. *Privates*, a **Steven Moffat**-scripted comedy pilot, airs on ITV shortly. *EastEnders* executive producer **Matthew Robinson** departs to become Head of Drama for BBC Wales on 14 February, having been widely credited for boosting the soap's fortunes. **Geoffrey Sax** is one of the directors on BBC1's new drama series *Clocking Off*. **Odile Dicks-Mireaux** (*Castrovalva*/*The Visitation*) was responsible for the 250+ costumes in BBC2's *Gormenghast*; *The Aztecs*' **Richard Rodney Bennett** composed the music.

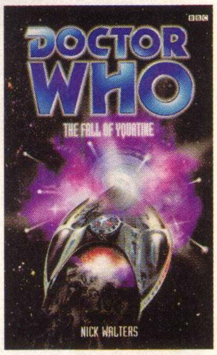
Film **Mary Tamm** features as Anne Foster in *Sorted* opposite Tim Curry and Jason Donovan. **Daphne Ashbrook** is filming romantic drama *The Last Place on Earth*, playing a burned-out ad executive who falls for a terminally ill woman.

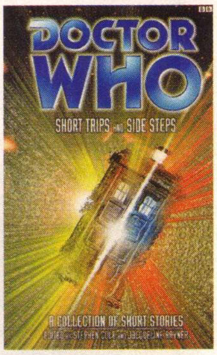
Stage **Colin Baker** and **Deborah Watling** will be touring together in the play *Out of Order* commencing 21 March at the Theatre Royal, Nottingham.

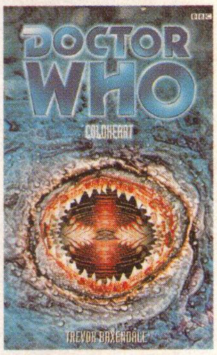
Miscellaneous **Bonnie Langford** has set up her own website at *http://www.bonnielangford.co.uk* – which includes a page devoted to *Doctor Who*. She has released an album *My West End . . . and More*, based on her recent one-woman show. In January, erstwhile Minotaur **Dave Prowse** (*The Time Monster*) became possibly the only former *Doctor Who* monster to be awarded a CBE in the New Year's Honours list.

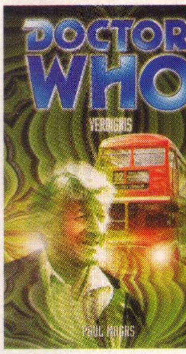
Obituaries **Peter Jeffrey** died on Christmas Day (see tribute on page 34). **Hilary Minster** (Marat in *Planet of the Daleks* and a Thal Soldier in *Genesis of the Daleks*) passed away on 24 November. **John Arnatt**, who played the second Borusa in *The Invasion of Time*, died on 21 December. Other recent losses include: **Cavan Kendall** (Achilles in *The Myth Makers*); **Tony Calvin** (Dexeter in *Full Circle*); **Tommy Wright** (the Guardmaster in *The Creature From the Pit*); **David Bache** (a Cyberman in *Earthshock* and a Time Lord in *The Trial of a Time Lord*) and **Maurice Bush** (Ogrons in *Day of the Daleks* and *Frontier in Space*)

Collectors' Heaven









March **Video** **Doctor Who: The Invasion of Time** [Fourth Doctor, Leela & K9] *BBC Video* double pack £16.99 **Audio drama** **Doctor Who: The Marian Conspiracy** by Jacqueline Rayner [Sixth Doctor & Evelyn] *Big Finish* **Audio drama** **Doctor Who: The Paradise of Death** [Third Doctor & Sarah] BBC *Worldwide* double CD £12.99 **Soundtrack CD** **Doctor Who: The Web of Fear** [Second Doctor, Jamie & Victoria] BBC *Worldwide* double CD £12.99 **Music CD** **Doctor Who Music From the BBC Radiophonic Workshop: Volume I: The Early Years** *BBC Music* £tba **Music CD** **Doctor Who Music From the BBC Radiophonic Workshop: Volume II: New Beginnings** *BBC Music* £tba **Novel** **Doctor Who: The Fall of Yquatine** by Nick Walters [Eighth Doctor] *BBC Books* **Anthology** **Doctor Who: Short Trips and Side Steps** edited by Stephen Cole & Jacqueline Rayner [various Doctors] *BBC Books* £5.99

April **Audio drama** **Doctor Who: Red Dawn** by Justin Richards [Fifth Doctor & Peri] *Big Finish* **Novel** **Doctor Who: Coldheart** by Trevor Baxendale [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Verdigris** by Paul Magrs [Third Doctor, Jo & Iris Wildthyme] *BBC Books*

May **Video** **Doctor Who: An Unearthly Child** [pilot episode]/**Inside the Spaceship** [First Doctor, Susan, Ian & Barbara] BBC *Video* **Audio drama** **Doctor Who: Dalek Empire: The Genocide Machine** by Mike Tucker [Seventh Doctor & Ace] *Big Finish* **Novel** **Doctor Who: The Space Age** by Peter Anghelides [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Grave Matter** by Justin Richards [Sixth Doctor & Peri] *BBC Books*

June **Audio drama** **Doctor Who: The Spectre of Lanyon Moor** by Nicholas Pegg [Sixth Doctor, Evelyn & the Brigadier] *Big Finish* **Audio drama** **Doctor Who: The Ghosts of N-Space** [Third Doctor & Sarah] BBC *Worldwide* £tba **Soundtrack CD** **Doctor Who: Galaxy 4** [First Doctor, Vicki & Steven] BBC *Worldwide* £tba **Novel** **Doctor Who: The Banquo Legacy** by Andy Lane & Justin Richards [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Heart of TARDIS** by Dave Stone [Second and Fourth Doctors] *BBC Books*

July **Video** **Doctor Who: Time-Flight** [Fifth Doctor, Nyssa & Tegan] BBC *Video* **Audio drama** **Doctor Who: Winter For the Adept** by Andrew Cartmel [Fifth Doctor & Nyssa] *Big Finish* **Novel** **Doctor Who: The Ancestor Cell** by Stephen Cole & Peter Anghelides [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Prime Time** by Mike Tucker [Seventh Doctor & Ace] *BBC Books*

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Big Finish audio dramas available on double CD (£13.99; mail order and specialist shops only) or double cassette (£9.99)

PLUS! More cautionary tales from sixties Who!
DOCTOR WHO
BOX
Daleks conquer and destroy!
Skaro's finest are back... sounding meaner than ever!

We received a couple of e-mails about the content of the magazine this week. Alas, these aren't letters we'll be able to print in *Timelines*, since they were far too personally abusive in content – and one was quite simply libellous. But I'll précis their content for you here: why, our correspondents wanted to know, are we giving such priority in the magazine to coverage of the Big Finish audio plays, and barely giving any coverage to the new novels from the BBC? Thinking that there may be other readers who feel the balance is wrong, here's a few of my own thoughts on the subject.

Firstly, it's important to make clear that it's not the opinion of **DWM** that the audio plays are in any sense 'better' or 'more worthy' than the books. We know that both ranges produce material which will bring pleasure to many, but will be of no interest to some – and both ranges, I'm sure, will continue to bring to new *Doctor Who* the same balance of 'classics' and 'duds' that the TV series always did.

Believe it or not, here at DWM we enjoy the Eighth Doctor novels a great deal

Support of the audio plays is not in any way to the detriment of our coverage of BBC Books' output. Alan and I greatly enjoy the 'Eighth Doctor' and 'Past Doctor' ranges (I don't leave them on the train *really*) and discuss at length ways in which we can bring *Doctor Who* literature to life in these pages – both for its most trenchant fans and for those **DWM** readers who, for whatever reason, have stopped buying or have never sampled an original *Doctor Who* novel. Sadly, at the moment, any coverage of the Eighth Doctor range is made difficult by our obligation to avoid ruining the surprises contained within the ongoing, tightly-plotted 'story arc' (as you'll see from the carefully-phrased lead story in this issue's *Gallifrey Guardian*). In the meantime, we hope fiction fans can hold on for a full and frank interview with new books editor Justin Richards later in the year – by which time we'll be free to talk in detail about the content and philosophy of the current novels.

Fundamentally, the chief difference between the novels and the audios is that the books have, over the course of several years, already found themselves a loyal and dedicated audience. The audios, meanwhile, are having to fight to find their own place in the crowded marketplace of fan affection. In addition, while the books are published with the support of a huge multi-media corporation, the audio plays are the product of a small independent company launched and personally financed by a small group of *Doctor Who* fans out of the desire to offer other fans a product they felt was missing.

I hope you'll see that **DWM** is not in any way daring to suggest what flavour of new *Doctor Who* is worthy of your support. Heaven forbid – for if there's one thing we *do* know about *Doctor Who* fans, it's that they enjoy nothing more that deciding what they do, and do not, like. That's why **DWM** will continue to investigate *everything* going on in the big wide world of *Doctor Who*.

But, for the moment, because we believe that Big Finish is making a bold attempt to offer something new to fans, we shall give them the support that we think they deserve. If nothing else, the fan experience is richer and more varied for their presence. And even if you're not intending to ever buy a single audio play, we still hope you'll find much of interest in both our lead item this month, and in our new preview feature on page two.

Gary

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Season Seven has stalled – but it was fun while it lasted . . .

RAY OF SUNSHINE?

DWM offers its readers a wealth of opportunity to both grunt agreeably or sigh in dismay as its talented stable of writers, and readers themselves, express a rich diversity of opinions on as diverse a range of subjects. This was nowhere clearer to me than in Philip MacDonald's exceedingly well-written analysis of without a doubt the best of all *Doctor Who*'s seasons, Season Seven [*Cutting a dash*, **DWM** 286]. After a thoroughly enjoyable read, I was dismayed to find Philip label *The Ambassadors of Death* the weakest in the season.

The simple fact that this story happens to be my favourite *Doctor Who* adventure only highlights my point. The sheer pleasure of reading that statement was for me, the chance to harp on to my 13 year-old brother over Boxing Day dinner about just how brilliant *Ambassadors* is. It gave me the chance to re-evaluate the story and affirm in my own mind how much I enjoyed disagreeing with Philip.

I enjoy **DWM** so much because it gives me the opportunity to view both the stories, and many other aspects of the series, not only from my perspective, but that of thousands of other people. And if I disagree with them – all the better!

Peter Clark
via e-mail

How unfortunate that in the same issue that Philip MacDonald refers to Malcolm Hulke as "arguably the king of the show's scriptwriters during the Pertwee era", [assistant script editor] Trevor Ray calls him "a real hack" and that "the quality of the stories [he] wrote was dreadful".

Watching *Doctor Who and the Silurians* again, I suspect Philip's comment to be nearer the truth. Certainly – in my opinion – Malcolm Hulke, along with David Whitaker and Robert Holmes, seemed able to write realistic and interesting characters and understood the basic rules of good storytelling. The examples cited by Philip in his article show a level of ability far beyond that of a simple hack. The very fact that 30 years after transmission people are still enjoying, analysing and celebrating *Doctor Who and the Silurians* would seem to indicate that everyone connected with the production should be very proud of creating something special.

Of course, Mr Ray is entitled to his opinion. I wonder, though, if he has sat down and watched the BBC2 repeats? If he has then maybe, just maybe, his opinion might have changed slightly. Sure, there was little budget and television techniques have changed a great deal since 1970, but it is a good story, well-told. Personally, I have found it thoroughly entertaining and that is largely down to the quality of Malcolm Hulke's writing.

Peter Frankum
via e-mail

Finally someone is prepared to be brutally frank, on the record, about the production of *Doctor Who*. The interview with Trevor Ray was something of a bold move, bearing in mind the size of his actual contribution to *Doctor Who*, yet Trevor's reminiscences were killingly funny. This was one of the most refreshing steps **DWM** has taken since the removal of that awful diamond-shaped logo!

Clearly Trevor is not involved with internal politics, nor does he possess specific loyalties to anyone involved – allowing him to be as forthright and open as he likes. Not wishing to suggest that interviews with Sylvester McCoy, Sophie Aldred, Nicholas Courtney *et al* are inferior – far from it, these are generally anecdotal and witty enough to be interesting – merely that Trevor's view of the show was more objective, a pleasant slant on an established format. More in this vein please!

Peter Rae
via e-mail

BETTER BY MILES

I just finished reading **DWM** 286 and I must say that it was very fine reading for the New Year. The article about Season Seven by Philip MacDonald was tremendous . . .

My second comment, however, regards the tiresome lambasting of Lawrence Miles' *Interference*. After reading Vanessa Bishop's reviews of both books, I approached Miles' latest with a great degree of trepidation. But once both I and my girlfriend began reading them, we couldn't put them down. Not only were they terrific books, but, just like *Alien Bodies*, they were great *Doctor Who*. I did not find the books overlong nor unnecessary. I found them amusing, intriguing, challenging and heart-wrenching. What happens to Fitz was both original and exciting. Also, the Third Doctor's death on Dust was completely unexpected but at the same time totally understandable. Miles writes well for not only the regular characters, but his creation of Faction Paradox, the Cold, and Compassion were equally breathtaking. He has a way of totally challenging the reader to go beyond the mere text to the heart of his writing. Just like *Alien Bodies* before this, I left these books excited by the future prospects of this tremendous author, and was disappointed to learn that Lawrence will, apparently, no longer be writing for the *Doctor Who* range . . .

Mike Magro
Philadelphia, USA

"It's stopped being fun, Doctor."

I have to admit that I'm considering leaving the TARDIS. Not completely, you understand, not for good, but certainly the Eighth Doctor's TARDIS on his literary adventures.

It seems that the BBC intends to make the same mistake that Virgin did with the *New Adventures* – producing a series of unremittingly grim and depressing stories. This was never what *Doctor Who* was about, and Lawrence Miles' *Interference* has to be the worst offender. The best *Who* story ever written, in his own opinion. It's gone to the top of my list of the most depressing books I have ever read, and that includes Jim Mortimore's *Parasite*!

Don't get me wrong, I thoroughly enjoyed Lawrence's *Alien Bodies* – the comedic side lightened the story without being detrimental. This is what is entirely lacking in *Interference*. *Doctor Who* shouldn't be about torture in Saudi prison cells. Even the presence of the formerly wonderful Sarah Jane Smith does nothing to alleviate the air of doom and gloom. Sam's departure from the TARDIS feels typically rushed and false, but Fitz gets the worst deal of any companion ever, and just when I was getting to like him, too.

Potentially harrowing storylines always work better as allegories, something David A McIntee demonstrated perfectly in *Autumn Mist*. Dragging the Third Doctor into all this merely degrades the character, not that I think the Eighth should be incessantly knocked around. Can't someone give the guy a break? I buy the novels every month in the hope that the new one might be better than the last – my wish was granted somewhat with *Frontier Worlds*, but even in this the Doctor suffers an inordinate amount of GBH, accidental or otherwise.

The Faction Paradox arc has so far produced a clutch of confusing stories that seem to have little relation to one another. Can someone tell me exactly what is going on in *The Blue Angel*? If there isn't an explanation at the end of all this, I want my money back. I thought things were looking up earlier in the year with the wonderful *Demontage*, *Revolution Man* and *Dominion*, but they seem to have slid downhill fairly soon after.

I was rather worried by the assertion in *Gallifrey Guardian* [**DWM** 286] that the novels will take a "startling new direction" – will this mean even grimmer storylines, or will someone let the TARDIS crew have some fun for a change? Dare I hope that we might get this from [incoming editor] Justin Richards, author of *Demontage*, the most light-hearted novel of the year? The earlier novels (I still think that *Vampire Science* and *The Bodysnatchers* are two of the best novels in the range) may not be perfect, but they're far more palatable. How could anyone produce a TV series for kids to watch when all we get are novels I wouldn't even let them read?

Suzanne Macey
via e-mail

. . . I think your mag is cool and the books are good (we have got loads of old ones at my school!) but can anybody write 'junior' versions (I mean 'easier to understand', not like, 'Can-you-see-the-red-ball? or 'kiddie') as some books are difficult (I'm only 13!) to digest and are very thick. Please, as a plea for all *Doctor Who* freaks who are under 18 everywhere? It would be so good and mean I could read them more easily instead of having to guess what some words mean.

(Miss) **Robyn Bryan**
Thame, Oxon

HAPPINESS PREVAILS

Gareth Roberts' *Everything I ever need to know . . . I learned from the Hartnell era* [**DWM** 286] was the funniest thing you have ever published. *The Time Team* is much appreciated, too. It's nice to see that you can still find interesting things to say about the show. Thanks a lot for a great issue.

Danny Horn
via e-mail

Just a quick vote of confidence here for Andrew Pixley's *Archives*. Best bit of the magazine for me – I really enjoy research of this detail. Top notch. But . . .

Any chance of a *Happiness Patrol Archive* some time in the near future? Or has Mr Pixley got something against Sylvester McCoy, who hasn't had an *Archive* for one of his stories for about two-and-a-half years? Just wondering.

Jim Guthrie
via e-mail

We're often asked similar questions by Sixth and Seventh Doctor fans especially, so . . . The inestimable Andrew Pixley began writing the *Archives* in their current form back in **DWM** 180, and we plan to publish *Archives* in this format for all 150+ TV stories. However, *Archives* for nine of the 12 Seventh Doctor stories have already been printed; likewise, eight of the 11 Sixth Doctor adventures have been done, leaving just three from each outstanding. Whereas, at time of writing, four Davisons, five each of Troughton and Pertwee, eight Hartnells and 11 Tom Bakers are as yet unpublished – so obviously we have to schedule the *Archives* sparingly, if we're to avoid a final years' worth of nothing but Billys and Toms. Colin fans, however, will be pleased to learn that next issue we *Archive The Trial of a Time Lord* Parts One to Four; *The Happiness Patrol* is very provisionally slated for **DWM** 302, circa March 2001.

"Where's my Archive?" "In issue 302, you copyright-breaching confection!"

LOVELY THING

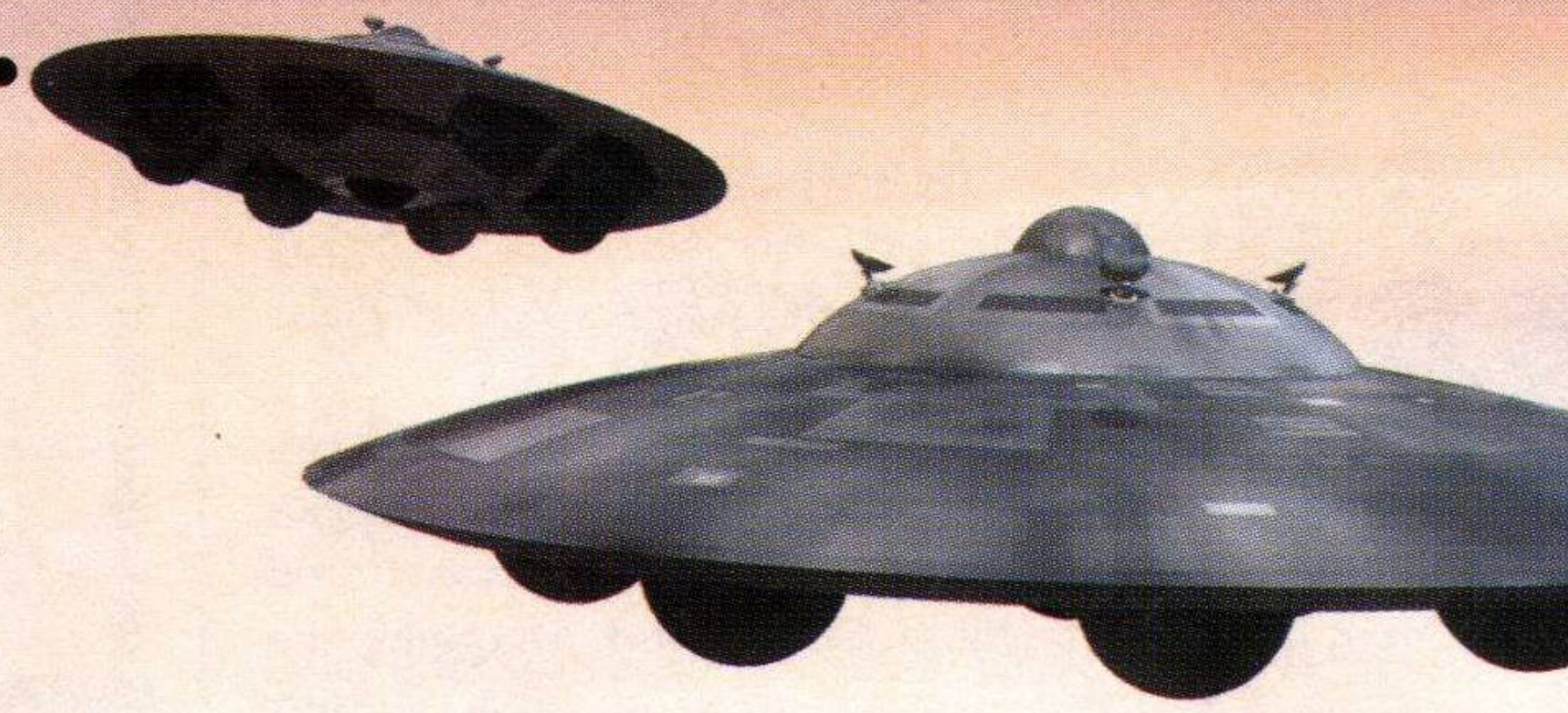
Back in **DWM** 285, we asked if any of our readers had met real people named after *Doctor Who* characters – if there was actually anyone named, say, Nyssa, Leela or Perpugilliam? **Lisa Parker** of Hornchurch, Essex wrote to tell us that: "Last year I went on a field trip around some sacred sites in Dorset with the author Peter Knight. Also in attendance was his daughter who goes by the name of 'Leela Zen'. . ."

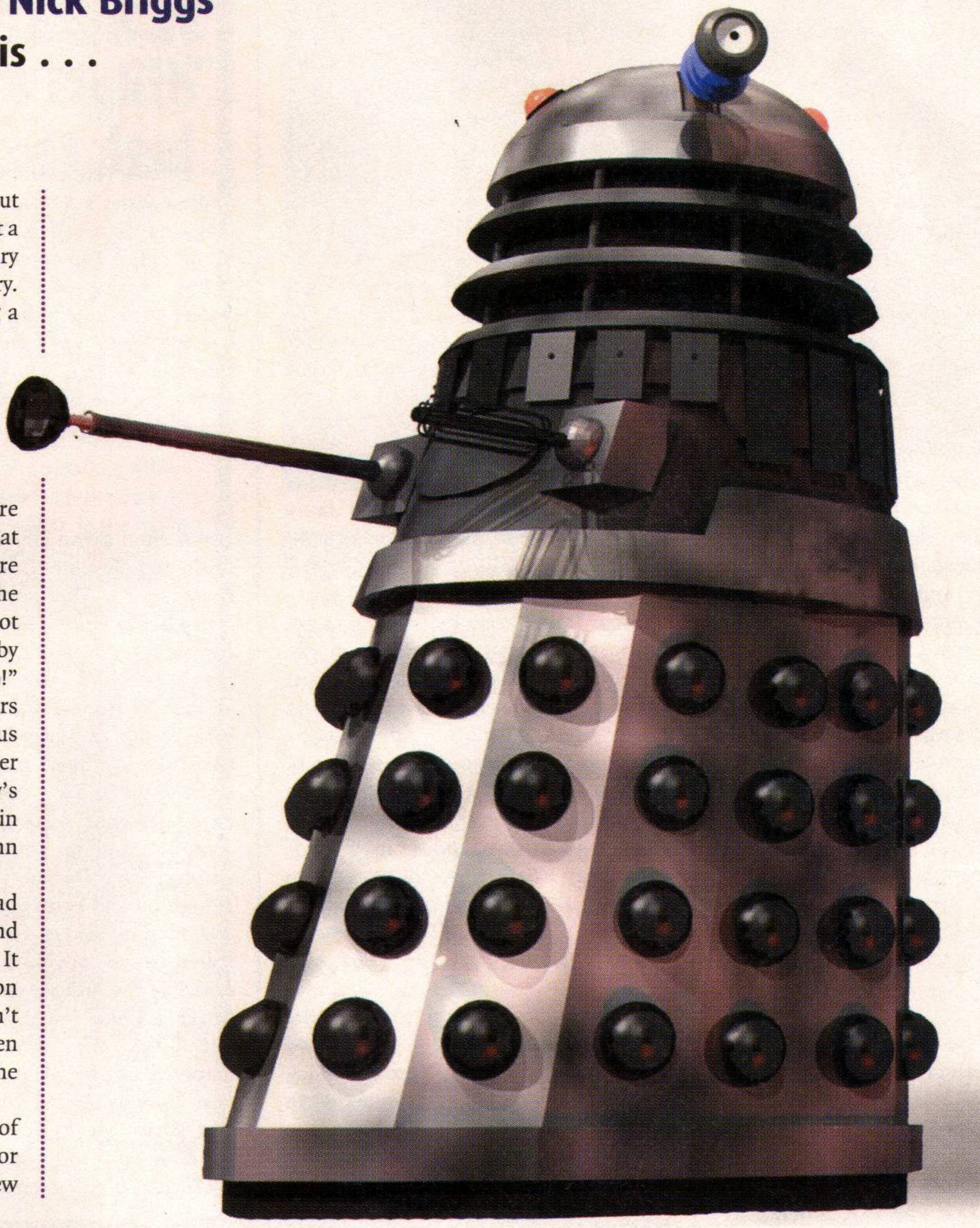
Meanwhile, **Richard Long** of London E17 recalls: "Back in the early 1990s I was a student in Lancashire, sharing a room with a friend who was then a student teacher. One day he happened to remark that one of the pupils in the class he was currently teaching had an unusual name: 'Nyssa'. This naturally attracted my attention. Upon learning that she had been born circa 1982 I informed him that she must have been named after a certain young lady of Traken . . ."

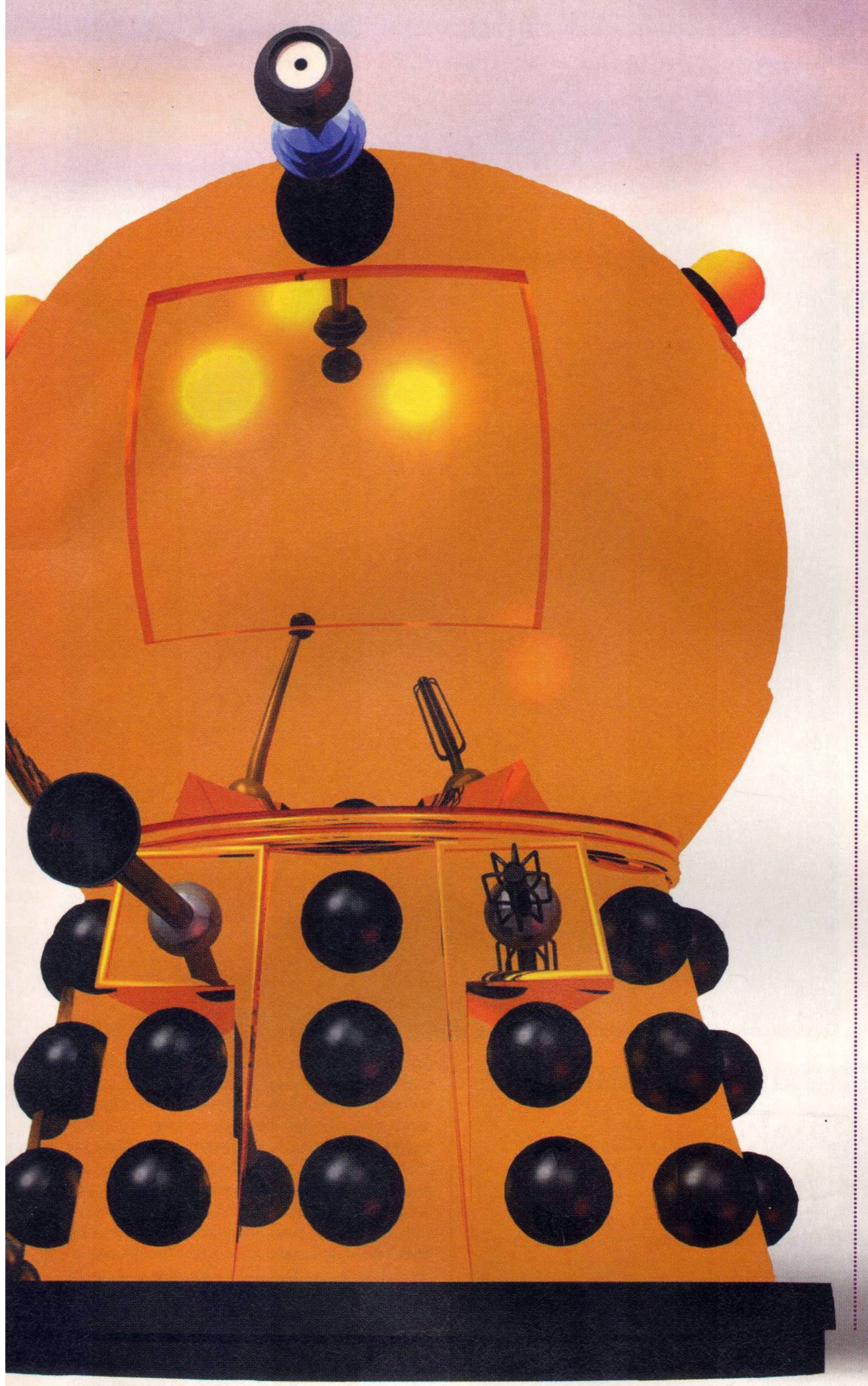
Finally, expectant father **Paul Hawes** of Chichester posted a few select extracts from the Collins Gem book of *Babies' Names*, which lists 'Turlough' (correctly pronounced 'tar-loch', apparently, and meaning 'instigator') as an arcane variant of 'Terence' – and also 'Tegan' as "an old Cornish name meaning 'lovely little thing' or 'ornament'. The name first got more general exposure in the 1980s in the television series *Dr Who* . . . [and] seems to have reappeared in the form Tiegan in the Australian soap *Home and Away*."

Got to be more – a pint-sized Sutekh, p'raps? You know where to write . . .

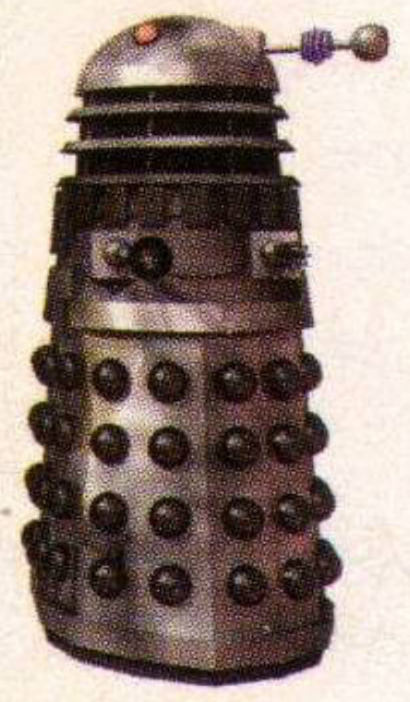
The universe trembles this Spring as the Daleks, scourge of all that's decent, return via audio in *The Genocide Machine*, the first play in Big Finish Productions' *Dalek Empire* cycle. Writer Mike Tucker, producer Gary Russell and director Nick Briggs talk us through its genesis . . .







The Emperor's new clothes



Mike Tucker The first I knew about the Big Finish audio project was at a meeting hosted by [producers] Gary Russell and Jason Haigh-Ellery. Gary and Jason had invited along a wide range of writers of differing experience – but none of us were quite sure why we were there . . .

Gary's announcement that they had secured the licence to produce new *Doctor Who* on audio met with a variety of responses. Most were impressed that Gary and Jason had managed what so many others had failed to do. Some were concerned that by only using past Doctors the range could only look backwards. There was a lot of talk about budgets and fees – summed up by Justin Richards' "He's back, and it's about £9.99!" – and *everybody* wanted to know what old monsters were available. By the end of the meeting all of us had been asked to submit story ideas for either Peter Davison's, Colin Baker's or Sylvester McCoy's Doctors – and Gary had explained that they were in negotiations to try and secure both Paul McGann and Tom Baker.

Later, when the bulk of the meeting had dispersed, a few of us settled in a local pub and quizzed Gary further about plans for the range. It became obvious that the Daleks were high on Gary's list of rights that he wanted, but he wasn't going to rush things. If he could get the rights then it was going to be for something special, and he wasn't going to say any more.

Gary Russell I've always loved Daleks – one of my earliest memories of *Doctor Who* is the Emperor from *Evil*. So, having got the rights to make new *Who*, I knew that I wanted to do Daleks. And, frankly, [director] Nick Briggs would have been unbearable if we *hadn't* got the rights. Believe me, there's little worse than a miserable Briggsy who can't play with his Daleks!

Nick Briggs My way into *Doctor Who* was through the Daleks. As a kid, I preferred them to the Doctor, always wanted them to win and generally judged how good a story was by whether or not the Daleks were actually in it! So, back in the days of the amateur Audio Visuals audio plays which Gary and I used to work on, I was in seventh heaven writing, directing and editing the Dalek stories. Gary had picked up on this . . .

Mike Several weeks after that meeting – when I was still mulling over various, frankly, unsuitable possible storylines – I bumped into Gary in central London. The two of us retired to a restaurant, where he gave me a run-down of the scripts he'd commissioned so far. "Have you done anything yet?" he asked.

I mumbled something about getting plot strands sorted out, and that I didn't have anything in a readable state at the moment.

"Good, because I'd like you to do the Dalek one," he said.

That, I hadn't expected.

Having written for the Cybermen for BBC Books, I knew that old established monsters were fun, and had toyed with pitching an Ice Warrior story. It had never occurred to me that I might get to do a Dalek adventure. I remember Ben Aaronovitch telling me that the day he was told he could write *Remembrance of the Daleks* he couldn't stop smiling, feeling like the kid who'd been given the best toy in the shop to play with. Suddenly I was the kid with the toy!

Gary explained it was still early days, and there were still several things to be ironed out with [Dalek creator] Terry Nation's estate, who control the copyright in the Daleks, but in theory they were amenable to new Dalek stories. Gary laid out the whole *Dalek Empire* story arc he had in mind – linked stories, some with the Doctor, some stand-alone, all chronicling a new Dalek offensive against the civilised universe. I was to start off that arc, writing for 'my' team of Sylvester and Sophie Aldred, followed by Stephen Cole writing the Colin Baker story and Nick Briggs writing Peter's one.

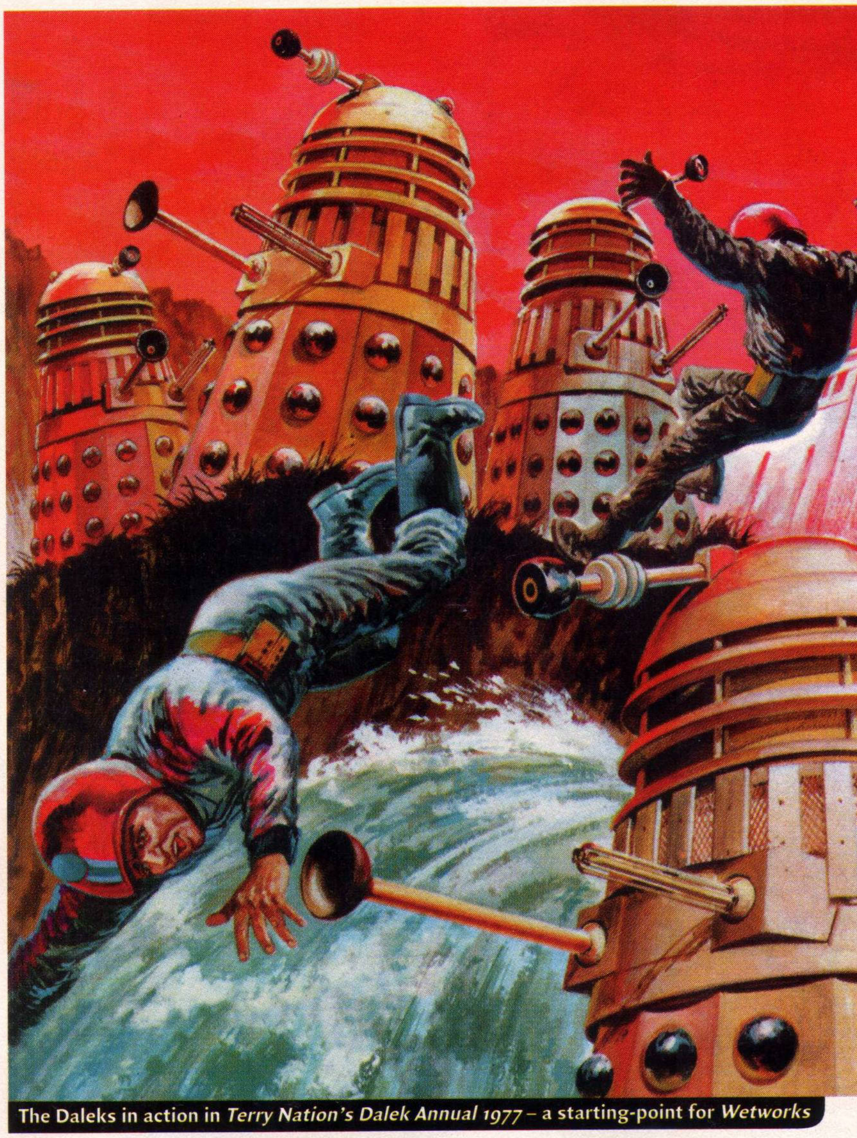
Gary The *Dalek Empire* concept is something I dreamed up a year or so back as a book proposal for the BBC. I wanted to do a story in which the Daleks are returned to a position of power – something they lacked on TV since about, oh, 1975? When I was much younger, I read and re-read the 1960s TV21 strips with their Golden Emperor etc, plus the 1970s Dalek annuals covered with pictures of the creatures blasting their way through English village streets and so on. Daleks were so *in command* in those stories. That's what I wanted to bring back. Once we'd contacted the Nation estate, I sold it to them on this idea that the audios would see them once again as a race to be feared, to send people running for cover. One day the galaxy is content, happy, peaceful – then, out of nowhere, a wormhole opens and *whoosh*! Thousands of Dalek warships swarm through and the galaxy is caught unawares.

> **'We want to return the Daleks to a position of power – which they lacked on TV from about 1975!'**
> Gary Russell

Mike Over the course of the evening we chatted about several rough story ideas, including one where the Daleks crash-land on a planet where the only material they have for repairs is wood – wood-panelled Daleks being quite an appealing idea. Gary started to get exasperated. "You keep thinking in visual terms, you've got to think about things which work on audio," he said.

I took on board everything he told me, and started working out a plot. Other than the fact that the Daleks had to be cunning and ruthless, that my cast was to number no more than six, and that I was not to use their creator Davros under any

Computer-generated graphics by Mike Tucker. Photos: BBC Video [8] BBC [3] BBC Video [6] Jason Haigh-Ellery [5]



The Daleks in action in *Terry Nation's Dalek Annual 1977* – a starting-point for *Wetworks*

circumstances, I could do what I liked. One of the things I was determined to do was make it a quintessential Dalek story – traditional in every sense. To that end I delved into the attic and pulled out a couple of old Dalek annuals (and splashed out on a Bluebird toys Dalek playset – purely for inspiration!).

Before long it became clear that if it was to *feel* like a Dalek story then the Daleks couldn't really appear properly until the cliffhanger of Part One, the Doctor would have to utter the word "Daleks!" in horror and surprise at some point, and it would have to feature a character called 'Tarrant'. Thus the first of my non-regular cast started to take shape . . .

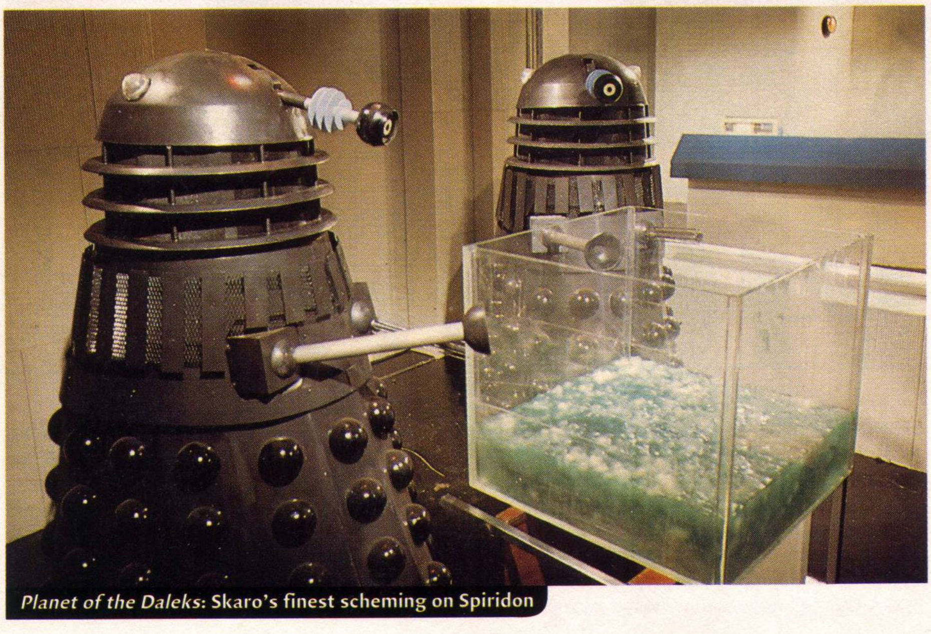
Gary When I first saw the name 'Tarrant', I didn't know whether to cheer or soundly beat Mike into a pulpy mess. Although the latter would have been more satisfying, he'd have found it difficult to write the script in that state, so I let it go . . .

Mike One thing I was keen to do was have the entire story – or at least a good part of it – set in a rainstorm. My childhood memories of watching *Doctor Who* were always of dark nights with the curtains closed and rain lashing against the windows. By having rain as a constant background noise to the drama I hoped to be able to recreate the feeling of those cold Welsh winters.

Mike With the setting and characters established the basic plot actually came quite quickly. The restriction on the number of cast actually proved a help not a hindrance, focusing the story far more closely. One thing I was determined to do was follow the pattern of stories on television and have a title which was an '*R– of the Daleks*'. 'Restoration' and 'Reformation' were strong contenders at first – although I did toy with 'Rumbaba', 'Rheumatism' and worse!

It was only when reading through the final synopsis that I realised that I had written an entirely male cast. 'Bill Tarrant' quickly became 'Bev Tarrant' and *R– of the Daleks* was delivered to Gary. He whisked that away, where it was no doubt picked apart by Big Finish's 'Three Who Rule' – Gary, Jason and script editor Jac Rayner. It was returned a few days later with a number of comments, all helping tighten up a few loose ends and generally improve the final product. The only change I was a little unhappy about was the removal of an insane Dalek which featured in Part Three. I'd thought that we could have a lot of fun with it, and get some scary moments, but Gary wasn't keen and asked for the new 'jungle action' Special Weapons Dalek I'd come up with to be utilised further instead. A bonus was that he wanted me to design this new Dalek variant, the plan being to use it on the cover. I was informed that things were still in negotiation with the Nation estate and I'd get a call as soon as we had a go-ahead.

'I delved into the attic and pulled out a couple of old Dalek annuals for inspiration' Mike Tucker



Planet of the Daleks: Skaro's finest scheming on Spiridon

That's when everything went quiet. As is the nature of any negotiations, they always plod on and, with my novel *Prime Time* now commissioned by BBC Books, *R– of the Daleks* was swiftly consigned to the pile of 'pending' ideas. I had warned Gary I had other work, but been assured there would be plenty of time to write the scripts as and when final clearance was given.

The only point when the script loomed large again was when I received an e-mail from Gary pointing out that Bev's character was very close in style to that of [*New Adventures* companion] Bernice Summerfield, and it might be a perfect opportunity to get Lisa Bowerman to appear in character as Bernice alongside Sophie and Sylvester. He wanted a rewrite to get Benny into the script in such a way that it tied up with book continuity.

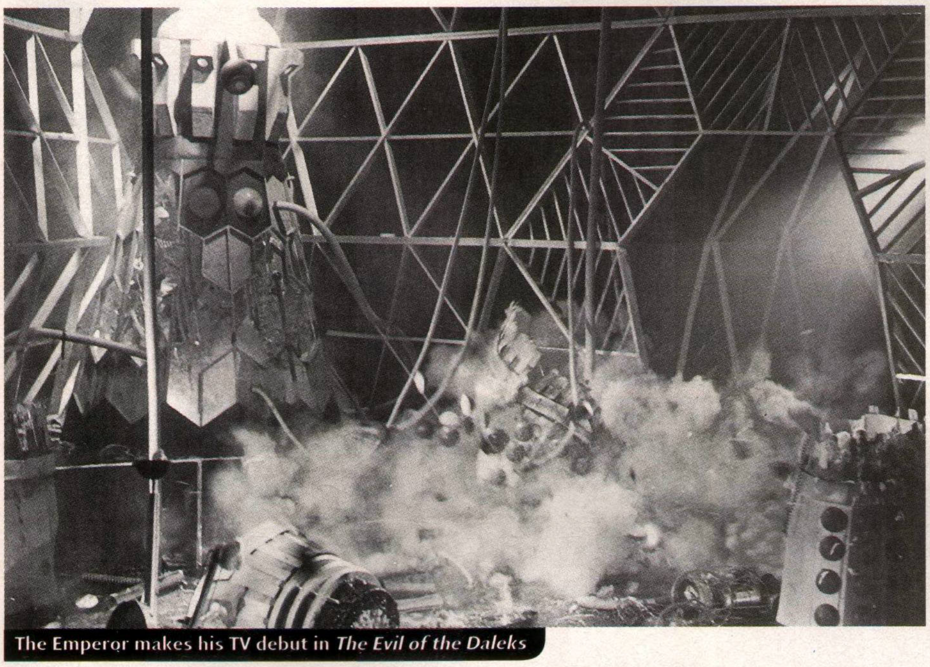
At first I was delighted. Any opportunity to work with Lisa was welcome, and Benny is such a fab character to write for that it seemed like a simple task. It was only as I started writing her in that the idea started to go sour on me. The continuity was too complex, the relationships between the characters weren't working well within the story structure . . . This was *my* Dalek story, it was about having the Daleks back in *Doctor Who* for the first time in years, it was a 'Dalek event' – and I didn't want that diluted by making it a 'Benny event' as well.

After much pondering on how to broach the subject with Gary I just bluntly told him how I felt. "Yes," he said. "I've come to the same conclusions myself. Write her back out."

If only everything was that easy . . .

'The Nations' approval made me very proud – I'd handled Terry's creations in a way he'd have liked' Mike Tucker

Gary I played around with the idea of using Benny because it seemed fun. Her creator, Paul Cornell, was very happy for us to use her – particularly as it was against Daleks, which she has a history with. But the more we thought about it, the more we realised we were chucking all our 'special' eggs in one basket and the resultant omelette was a bit over-rich. Bringing Benny into the range will be an event in itself, so why water it down by putting her in our first Dalek story? So out she went again, which I think pleased Mike as well.


The Emperor makes his TV debut in *The Evil of the Daleks*

Mike We also had a discussion about the title. Gary had never been keen on *R– of the Daleks* and suggested that *Wetworks* – a word contained within the story – was "nicely sci-fi". With no stunningly suitable 'R' word to dazzle him with, I agreed – and once again consigned the story back to the pile of projects which weren't going to happen any time soon.

Wrong.

This is when everything went pear-shaped. The big problem with a lot of the writing work that I take on is that it is at the mercy of my 'day job' as an effects designer. Effects work is unpredictable and time-consuming; I suddenly found myself as supervisor on a huge miniatures job – a tornado sequence for BBC Science – and free time was suddenly a thing of the past. *Prime Time* got shunted down the list of priorities, and I hadn't even considered the possibility of the go-ahead on *Wetworks*.

At this point we got the go-ahead on *Wetworks*.

While I was at work tearing buildings apart on a daily basis I had no time to devote to the script – but the deadline, although shorter than I'd have liked, did allow some leeway, and I was sure that once I settled down and started to write then things would move along fairly quickly – the calm and solitude of my office at home would be a nice break after the tornadoes. So, feeling a lot more relaxed, I spent a happy couple of weeks destroying small-town America.

Having had a couple of calls from Gary asking how the script was going, I eventually made myself sit down and start on Part One, and found myself pleasantly surprised by the way it went.

Scripts are a completely different animal to prose, something I hadn't really appreciated until now, and I'd always thought that description was more of a strong point with me than dialogue – but over a long weekend I produced what I thought was a competent first draft of Part One. Still, with ample time to reach my deadline, I thought that it would be of benefit to drop the script over to Gary and get approval on what I was doing before writing any more.

The following weekend was the recording of Big Finish's *The Fearmonger*. Having chatted with Gary, I arranged to pop over to the studio, giving me a chance to catch up with Sylvester and Sophie too.

Inside, recording was in full swing. I waited until lunchtime to quiz Soph about any tips on writing for her character. "Don't write for me and Sylv," she told me. "Write the Doctor and Ace and let us worry about bringing the part to life." That was a revelation. In novels you are constantly trying to conjure up their performances in the writing. Here you didn't need to – the actors do that as soon as they speak the lines.

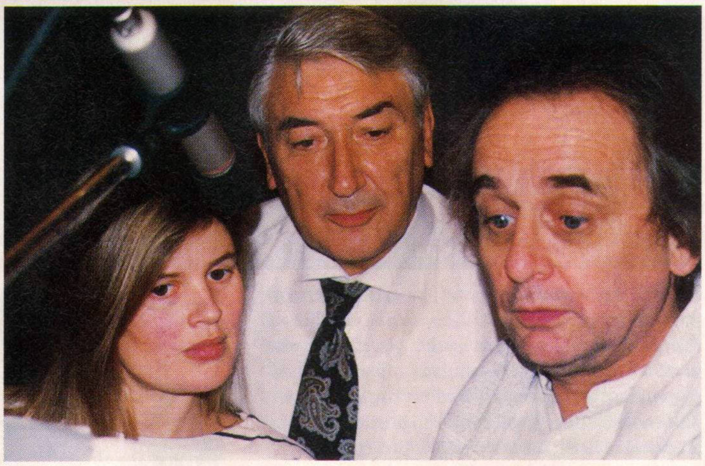
A couple of days later Gary gave me the thumbs-up on Part One and told me that Sylv and Soph were booked in to record in November. "So we need the scripts ASAP." My comfortable deadline had gone. I had three episodes to write – and quickly.

Work was quieter now, so I was able to spend a couple of weekends writing rough drafts of all four episodes. The Dalek dialogue was fun to do because you've got to say it out loud, and in a 'Dalek-y' voice, to see if it sounds right. God knows what my neighbours must have thought.

The script was passed from Gary to Jac and finally to Nick, and before long it was ready for my rewrites to start. Unfortunately all three of them had different resolutions to various problems, and we needed to sit down and discuss which route we were going to take. Since Nick was going to direct it, it was decided that Nick and I should talk to each other – and, given that we both live on the

The Seventh Doctor and Ace first went head-to-eyestalk with the Daleks in *Remembrance* . . .

Recording *The Genocide Machine* [l-r]: Mike Tucker (writer), Bruce Montague (Elgin), Daniel Gabriel (Rappell), Nick Briggs (director), Sophie Aldred (Ace), Sylvester McCoy (the Doctor), Alistair Lock (recordist/effects) and Louise Faulkner (Bev Tarrant) . . .



same side of London, I headed over to his place to sort things out.

Nick When they secured the rights to the Daleks, Gary told me I'd be handling some of the scripts plus all the directing and post-production on the Dalek stories.

Mike and I had a meeting in which we discovered one essential thing about each other – we're both mad about Daleks! We were both having a really fab time just *thinking* about recording a story featuring them. He's a real professional, and is not at all defensive or precious about his work. We hammered out all the problems at break-neck speed, and I don't think we stopped grinning with childish delight throughout. One of the main debates centred around the character of 'Prink' and his role in the story. I think what we came up with is fairly unique in audio drama.

Mike Happily my mad Dalek was reinstated, providing a better focus for Part Three than the Special Weapons Dalek had. Thankfully I hadn't done any work on the new design.

Gary The Special Weapons Dalek is still in the story, but its role is less integral to the climax of Part Three, so it seemed daft to try and put it on the cover now. I have a sneaking admiration for *Remembrance of the Daleks* and thought that the Special Weapons variety was the most interesting Dalek development in yonks.

Mike One thing that brought home to me just how inexperienced I was at radio drama was a note next to my direction, "Bev watches from the shadows." "How the bloody hell do we do that on audio!???!" was written next to it in marker pen.

Over the next couple of hours we went through points of concern and between the two of us came up with solutions to almost all of the problems in the script. Part Four was going to require the most work – but with a hole in my effects schedule, I'd be able to take a day off later in the week, I told him.

Nick looked aghast. "The problem is that the Nation estate wants the scripts for approval," he said, "and they've told us that they want them for about two weeks." But the recording dates were only two weeks away. "I've got to have those rewrites tomorrow," he said, very concerned.

"You can't," I replied.

"I've got to!"

"You can't!"

I explained that I only had one day off work to do them in, and I'd already agreed with Gary to deliver them by Friday. Unfortunately, that would have meant we'd get the scripts back on the day of recording – not an ideal scenario.

I left Nick's flat feeling very down, but there was nothing I could do about it. I phoned Gary and it was agreed that I'd try and get it all done by

'You can expect the Big Finish Daleks to be especially rasping and horrible to listen to' Nick Briggs

Thursday night, so Gary could get the scripts to Terry Nation's agent first thing the following day. Quite what would happen if they *didn't* like it . . .

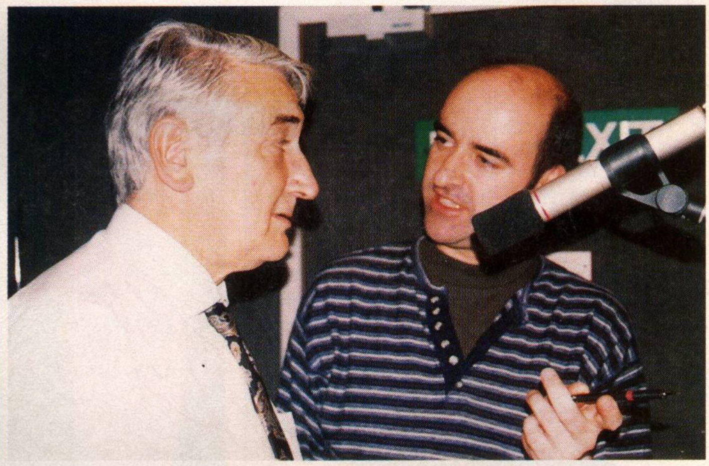
With no other option, Nick sent provisional scripts out to his cast, warning them that everything could change at the last minute. The date of the recording loomed ever closer, with no word.

Then, finally, I had a call from Gary: "They love it." To get approval from Kate Nation made me very proud. I felt I had handled her husband's creations in a way that he would have liked, and her approval felt like confirmation of that. Everything was now set for the recording over the weekend . . .

Gary I was very nervous about dealing with Hancocks, who represent Terry Nation's family, but you know what? They couldn't have been happier, friendlier and more accommodating. I met Terry's children, Joel and Rebecca, a couple of years ago and had already run the whole *Dalek Empire* outline past Joel. He'd approved of it, so I was always hopeful that Kate would as well. She did.

I think it comes down to the fact that we showed right from the word go that apart from having the Beeb on our side – which was very important to Hancocks – we knew our Daleks. We knew how to treat them without making them look silly or funny or kitsch. The look of the Dalek is a design classic, but I have to say that of all the *Doctor Who* monsters ever, audio serves the Daleks best of all. I think the whole project intrigued Terry's family – and they couldn't have been nicer, particularly as time wasn't on our side.

'The only voices we didn't do at the recording were the Daleks' – which disappointed the cast!' Mike Tucker



Nick Mike had phoned to ask me if he could come to the recording, having already been warned by Gary that one of my ground rules is never to allow the writer anywhere near the studio. My view is that a director takes a writer's work and, to varying extents depending on the project, reinvents it. There's the danger of a 'clash of vision' – and anyway, my experience is that writers who've never acted or directed tend to confuse the hell out of actors. It's almost as if they're speaking a different language. Actors always want to ask writers questions, and writers tend to give very complicated answers which leave actors scratching their heads. So, I told Mike he could come along, but that he had to keep his mouth shut. I was actually even more blunt than that.

However, during the recording, Mike proved himself to be the most useful writer I've ever encountered. Not only was he very good at instant 'fix-it' rewrites, but he also mended a couple of the lights in the studio!

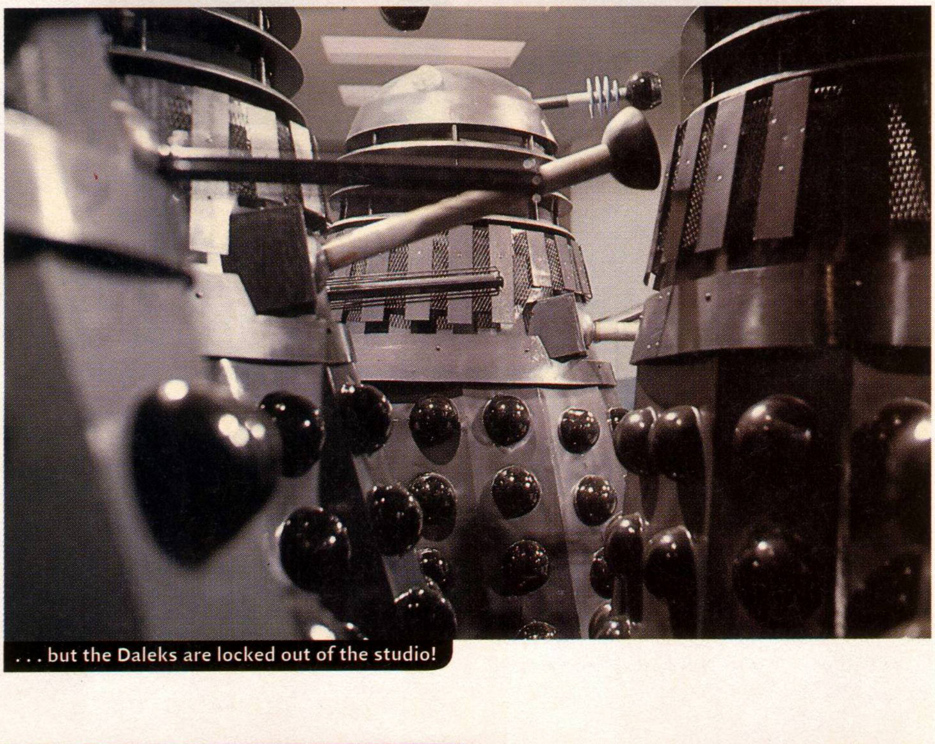
Mike Quite unexpectedly, when I arrived at the studios I felt incredibly nervous. I'd known Sophie and Sylvester for ten years, but they'd only ever worked with me as an effects designer. If I was about to go in and talk them through an effects sequence I knew they'd trust me (well, Sylvester might be a bit nervous – he's never forgiven me for one particular bang in *The Greatest Show in the Galaxy*), but this was me with a different hat on, and not one they'd seen before.

To my relief they were more than happy with the roles I'd given them, and thought I'd written a good, old-fashioned *Doctor Who* story – just what I'd wanted. The rest of the cast were absolutely spot-on, too. Having a small cast meant that everyone got reasonably-sized roles and it was very satisfying to see them all take to their characters.

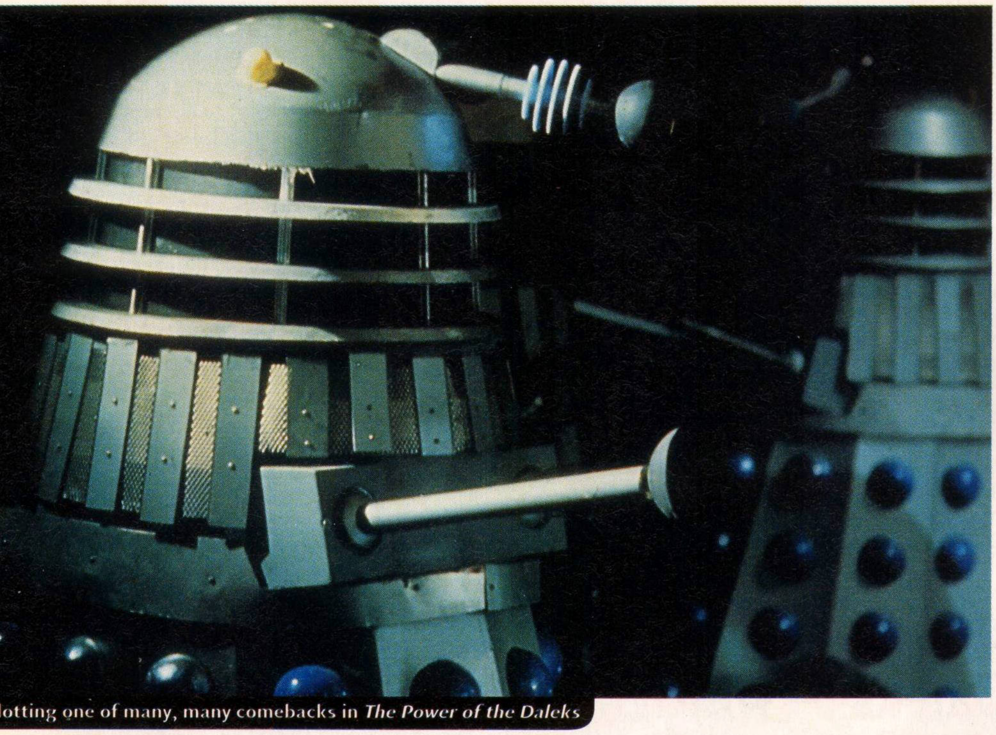
Needless to say, Nick's tinkering started immediately, particularly with regards to the small role he played. At first there were a few sideways glances in my direction to see if I approved, but I was having too much fun listening to actors say lines I'd written to get precious about things, and soon the entire company was 'tinkering' – to the benefit of the final product.

Nick I came to the studio session for *Wetworks* with one overriding priority: to make the physical action in the story clear. It's the biggest challenge on audio and something I feel you can never work too hard on achieving.

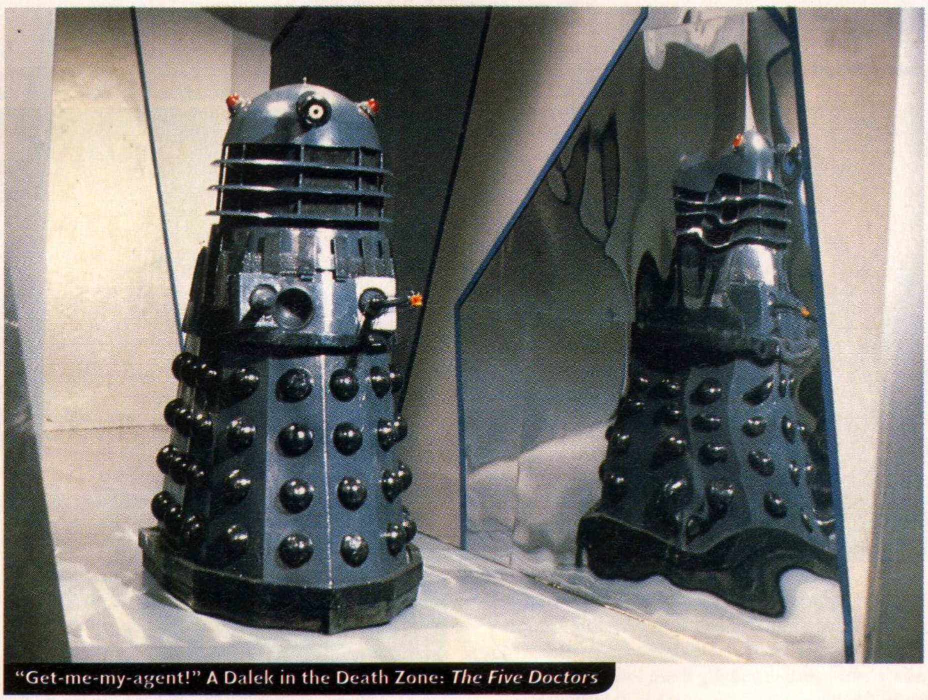
The easiest things in visual media are characters moving around, picking things up etc. The difficult things in visual media are pyrotechnics, special effects and the like. On audio, the reverse is the case. Explosions, energy beams, robots and force-fields are all relatively trouble-free creations. It's the more 'mundane' elements which are difficult to make clear without falling into the trap of the 'this gun in my right hand is loaded' school of dialogue. The fact is, however, that you just have to find more innovative ways of writing and acting this kind of dialogue – and often, these ways can only be found when you're actually working with the actors in the studio. I talked about this aspect a lot with the actors during *The Sirens of Time*, and it was one of the biggest subjects of debate during the recording of *Wetworks*. It gets very nit-picky and tiring, working out with actors what you'd say or what noises you'd make whilst climbing over some



. . . but the Daleks are locked out of the studio!



lotting one of many, many comebacks in *The Power of the Daleks*



“Get-me-my-agent!” A Dalek in the Death Zone: *The Five Doctors*

rocks, for example, but it's worth it in the end. Little vocal noises here and there make all the difference. They ‘paint the picture’ of what's happening in the scene.

Mike The curious thing about bringing the Daleks back on audio is that at the recording the only character voices we didn't do were the Daleks'. Nick was planning on doing those later, so at no point was an “Exterminate!” uttered – a great disappointment to the cast members who were expecting to work with the Daleks.

Nick At Big Finish, we're great believers in solving complicated technical problems during post production, rather than have actors hanging around, getting bored, waiting for boffins to finish fiddling about. Therefore, I decided that the Daleks would be recorded during the post-production process, to save time and frustrating technical delays in the studio. The result of this was that when Sylvester, Sophie or any of the other actors had to talk to a Dalek, they just had to imagine what it would sound like, leave a gap, then carry on with the next line. In all honesty, I hadn't anticipated how irritating this would be for the actors!

Getting Dalek voices right is trickier than you'd think. Every Dalek fan has a favourite Dalek voice from a Dalek story. Sound genius Alistair Lock, who recorded the voices later, feels strongly that *Genesis of the Daleks* hit the nail on the head, whereas I'm more of a *Power*/*Evil of the Daleks* enthusiast.

‘As a kid, I always preferred the Daleks to the Doctor – and always wanted them to win!’ Nick Briggs

The fact of the matter is, as admitted by BBC Radiophonic Workshop guru Dick Mills when I quizzed him to the point of obsession on the subject, no-one ever made a note of the ‘correct’ ring modulation settings. So every time the BBC did a Dalek story, they set up the Dalek voices ‘by ear’. The result is – and you have to be as sad as me to verify this – that the Dalek voice effect varies quite considerably from story to story – or even within the story. If you watch *Remembrance of the Daleks*, you'll hear what I mean.

So, Alistair, Gary and I viewed various Dalek adventures, then ultimately made our own decision as to what a Dalek sounds like. Even now, during post-production, I'm making subtle adjustments to the Dalek vocal sound because, unlike the TV series, we only have sound to communicate just how mechanical and nasty a Dalek really is. For me, the voice is one of the most defining qualities of a Dalek, so you can expect the Big Finish Daleks to be especially rasping and wonderfully horrible to listen to.

The most challenging and unique problem presented by Mike's play, however, was the Wetworks Facility itself – a computer which uses water as a data storage medium. I wanted it to sound like a computer, but also give it an ‘aqueous’ aspect. I experimented with droplets of water plinking into a bowl – then I found that, by multi-tracking this sound, I ended up with a mechanical clicking sound, much like a hard disk ticking over, which had a ‘splashy’ quality to it. I backed this up with pitched-down, echoing sounds of water sloshing around in a bath.

As for the music, I'm only just beginning work on that now – but I'm experimenting with percussive sounds and processing orchestral samples through Dalek ring modulation, to give the whole thing a distinctly ‘Dalek-y’ feel.

Mike Even though the recording was now done, the saga of the story title was still far from over. People had voiced their concerns that both *Wetworks* and *Apocalypse* – Steve Cole's story – didn't really have an extraordinary, epic feel to them; they didn't *sound* like Dalek stories in the way that the title of Nick's story, *The Mutant Phase*, did.

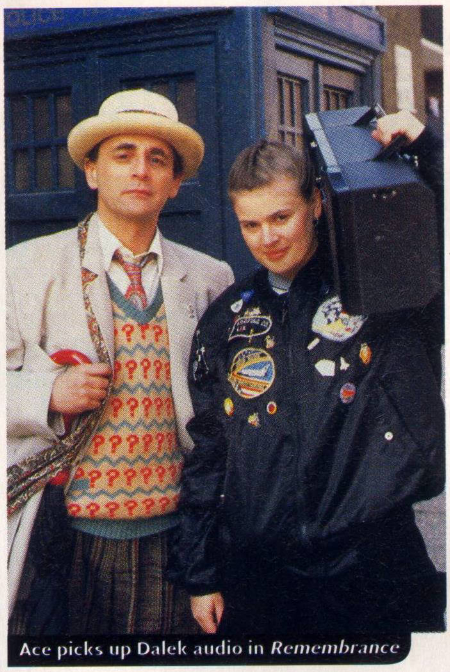
I grumbled something about Rs. Gary was open to suggestions, as long as it was ‘The Something Something’ – all three Dalek stories were to be ‘The Something Something’ to appease his Virgoan tendencies. Nick and I were keen on *The Phantoms of Kar-Charrat*, but it wasn't a ‘Something Something’. Gary changed it to *The Kar-Charrat Phantoms*, but I didn't think that it worked as well.

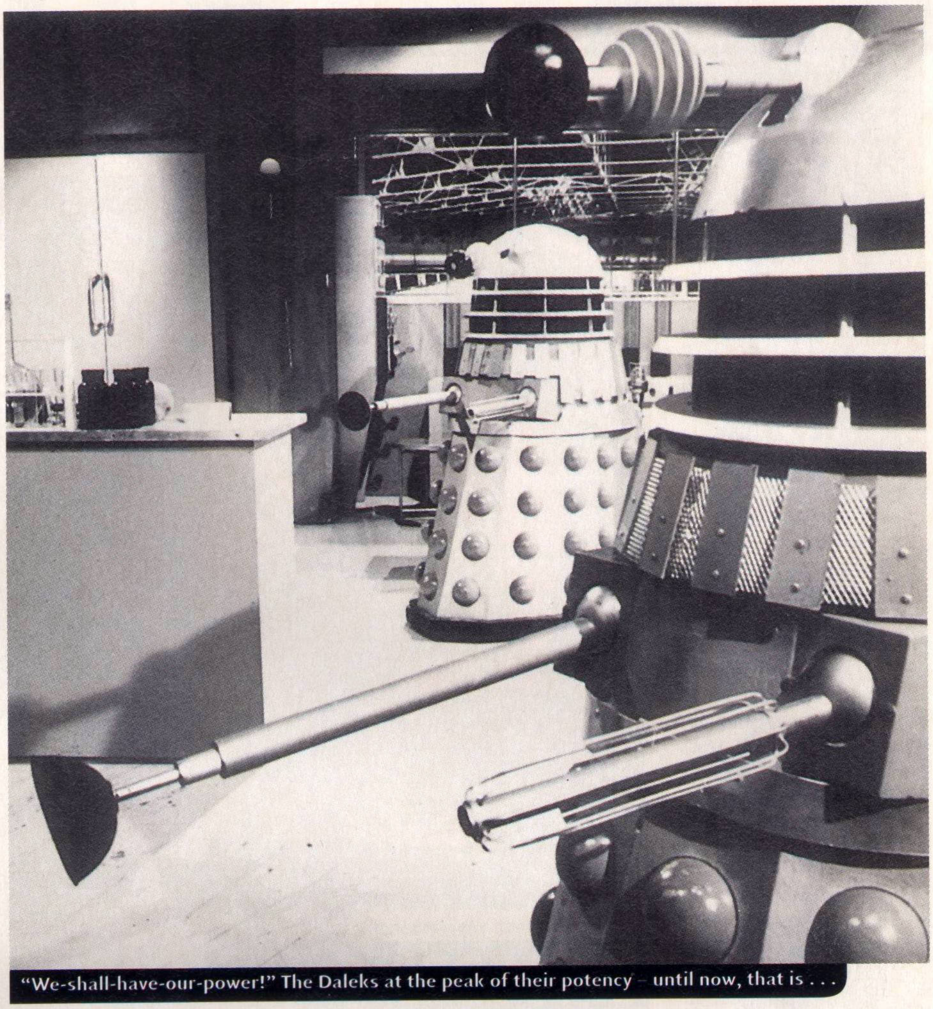
The Wetworks Gambit? Hmm. Not keen.

The Wetworks Experiment? Okay, but . . .

The Dripping Death? *The Wet Phantoms*? *Dr Who in an Exciting Adventure With Some Soggy Monsters in the Jungle*? Er, no. In the end I got fed up with increasingly silly titles and rattled off a list of every conceivable story title I could think of. At the very end of the list was *The Genocide Machine*, a last-minute idea that just popped into my head. Everyone appeared to like it for some reason and it became the new title.

Gary Personally, I love the title *Wetworks*, but a significant number of people inside and out of BFP

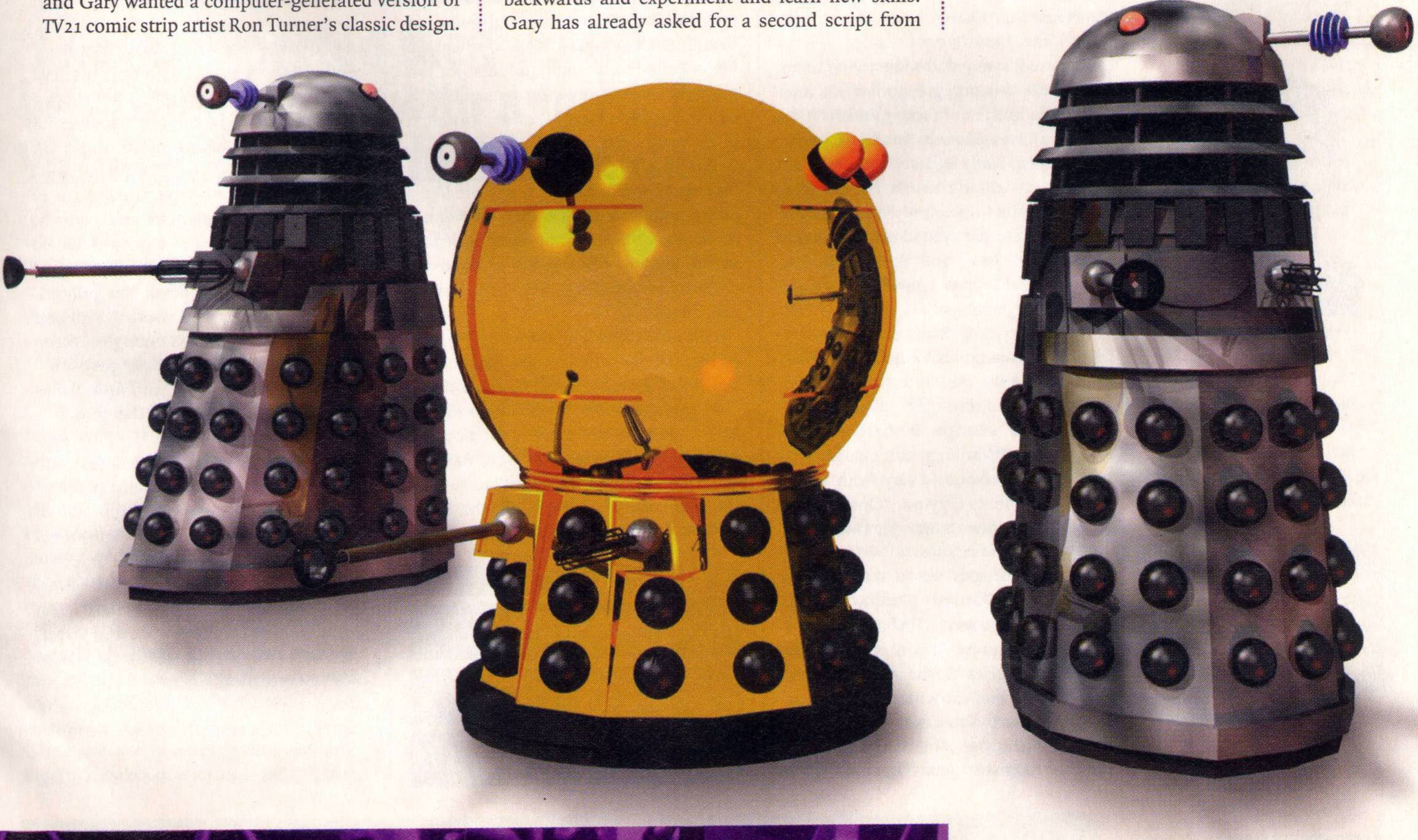

Ace picks up Dalek audio in *Remembrance*


"We-shall-have-our-power!" The Daleks at the peak of their potency – until now, that is . . .

muttered that they weren't keen (someone said it was more *Blake's 7* than *Doctor Who*, which was almost enough to convince me). *The Mutant Phase* was our template, so the others needed to be three words as well. Mike actually suggested they all be '*The Something Phase*', but after about half-an-hour, I realised that was really going too far and sacrificing the stories' integrity for the sake of a title. Changing Steve's to *The Apocalypse Element* was quite easy – that one sort of rolled off the keyboard with ease. But we all spent a long time um-ing and ah-ing over Mike's one. I would have gone for *The Genocide Device* but it was pointed out that sounds like a bomb – and, strictly speaking, there isn't one in the story. There is a genocide machine, though!

Mike My final involvement with the *Dalek Empire* strand was not as a writer. Although the Special Weapons Dalek will no longer be on the cover of *The Genocide Machine*, one of the later *Dalek Empire* stories requires the Golden Emperor on the cover, and Gary wanted a computer-generated version of TV21 comic strip artist Ron Turner's classic design. Recent developments at Visual Effects have left me in charge of that particular area of work and I was delighted to be able to help.

Two days' solid recording gave me a real insight into what works on audio and what doesn't. *Doctor Who* has always been a fantastic training ground for writers, who get to write for characters they know backwards and experiment and learn new skills. Gary has already asked for a second script from me; I'll approach that with much more confidence, and a far better idea of what will work. Now all I have to do is finish the novel for Justin and start on the next script! It's not needed until 2003 – but you know what deadlines are like. 2003 is going to come around a lot sooner than I think . . . DWM



THE TIME TEAM

Four viewers. 696 episodes. 297 hours. No escape.

Clayton

Jac

Peter

Richard

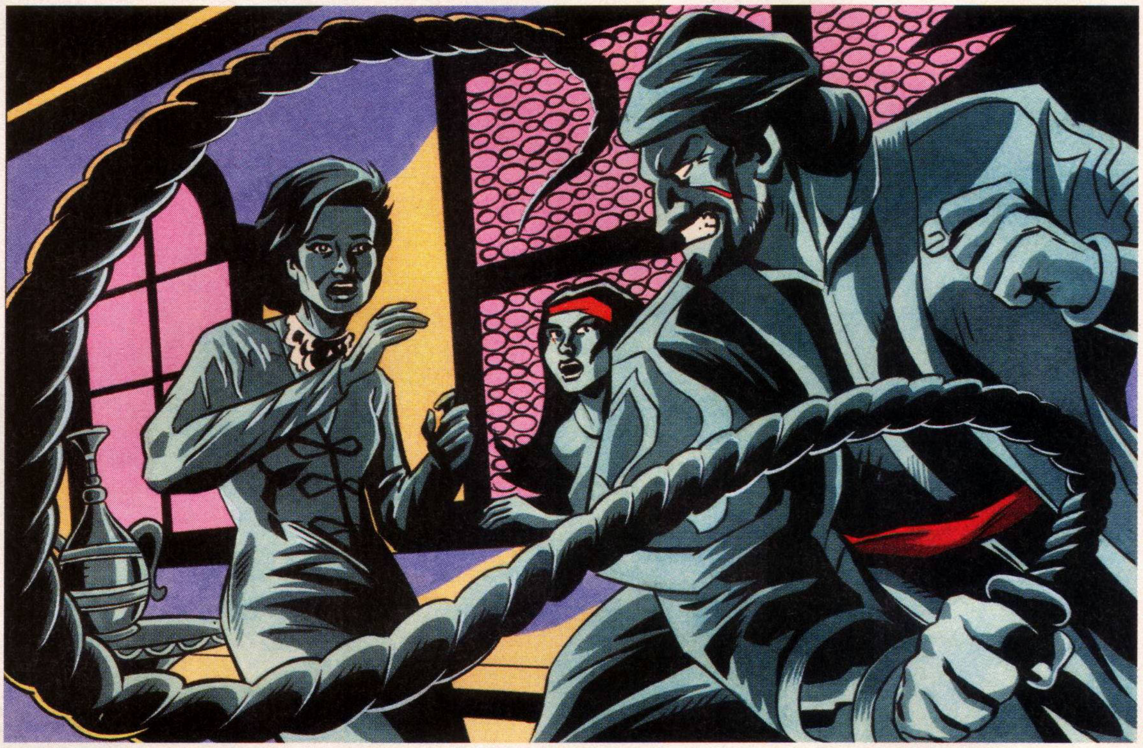


Illustration: Adrian Salmon

EPISODES 065 TO 072

Our three visiting *Time Team*ers arrive at Richard's house in deepest, darkest Kent – having shared a train journey boring fellow travellers with stories of their differing New Year's Eve celebrations. As teas are made, Peter reveals that he spent the previous day at the Millennium Dome.

"Is it fun?" asks Jac.

"Er, no. It's very dull while trying to be very worthy. It's big, grey, pointless, and more than half full of tacky rubbish."

This amuses Clayton. "You'll be in the mood for *The Space Museum*, then."

But that will be much later; three episodes of *The Crusade* must be dealt with first. Telesnaps are spread out across the sitting-room floor, and the soundtrack CD of the lost second episode, *The Knight of Jaffa*, is in the player.

The faffing King Richard still doesn't seem to know who his friends are. "What an excellent resolution to the cliffhanger," chimes Jac. "The Doctor manages to change Richard's mind through wit. It's brilliant and plausible."

"Kings are obviously very fickle creatures," comments Clayton. "One minute shouting, the next laughing. I wouldn't trust him, that's for sure."

But King Dick is worse than merely moody – he's effectively plotting the sale of his sister, Joanna. Richard spies a missed opportunity. "It's a pity that the narrative requires Barbara to be held captive by El Akir, rather than be in King Richard's court. You could just see her going ballistic over the King's plan to marry off his sister against her will!"

There's much praise for David Whitaker's script, with the writer seemingly finally forgiven for *The Brink of Disaster*. "The dialogue in this story is just fantastic. Utterly beautiful," says Jac. "It's far and away the best written story so far."

Clay goes further. "The dialogue is magical. It's all so classy and delivered beautifully by the cast. The scene where Ian is knighted is wonderful. It's not too much of an exaggeration to say that it could easily have come from a Shakespeare play."

Jac is also looking to the bigger picture. "The Doctor is acting more like a jolly grandfather to Vicki than he ever did to Susan – who was his own flesh and blood. The overhaul of his character is huge and comes very early in the show's run, doesn't it?"

Our next episode, *The Wheel of Fortune*, is blessed by video, and Clayton has spotted a pattern in recent adventures. "Once more it's the Doctor and Vicki who are left to carry the comedy subplot, Ian does his heroic bit and it's poor Barbara who has to do her darnedest to further the main story. Again, she's the most interesting, sympathetic and well-played character . . . Why are you all looking at me like that? Of course I'm not in love with her. She's not real."

"Neither are you, sometimes," murmurs Jac.

Peter likes the chief villain. "We've seen the mad, the bad and the dangerous to know – but El Akir is the first truly evil baddie in the series . . ."

He's instantly shouted down. "Tegana!" "The fat Sensorite!" "That woman on Marinus!"

"But they had plots and motives," replies Peter, calmly. "El Akir is just evil and cruel for the joy of it."

There's a begrudging rumble of concurrence. But someone still murmurs "Yartek".

Jac is surprised by the overall tone of the piece. "This is all quite adult drama, though. I'm all for not talking down to children, but I wonder what the youngest would have thought of all this political intrigue. Would a few sword fights and Babs in peril have been enough to keep them amused until the Daleks got back?"

"The whole situation with little Safiya and Barbara hiding from the troops is really played on the nose, isn't it?" says Clay. "Would you really get away with Barbara fingering a knife and contemplating murdering a young girl out of kindness in modern children's television? I think not."

Richard has great praise for the 'showdown' scenes between Richard, the Doctor and the Earl of Leicester – and, later, Richard and Joanna. "Cracking! Not only is the dialogue superb, but it's so convincingly acted too. Julian Glover and Jean Marsh are naturals at this – so much gusto and passion!"

"And Billy rises to it too," says Clay.

CLICHÉ COUNTERS

Deaths on screen so far	00075
One or more regulars rendered unconscious	00025
One or more regulars incarcerated	00032

"His bellowing of 'You stupid butcher!' at Leicester is a great moment for him."

The tale is wrapped up by an audio of *The Warlords*. Well, sort of. "Aargh!" cries Jac. "I can't believe we barely see any of the main characters at the end! I want to know what happens next! Does Saphadin accept the marriage proposal? What happens when he finds that Joanna has refused? The Doctor tells us the ultimate historical outcome, but I want to know the end of the story!" Peter agrees. "It is very odd that two such pivotal characters as Joanna and Saphadin are missing."

Overall, it's a huge thumbs-up for this crusading caper. "That was lovely," sighs Clay. "Really, really lovely. Well thought-out, excellently characterised and terribly exciting. Why isn't Whitaker writing them all?"

Three people shout "Edge of Destruction" as one. "Ah. OK," says Clay. "Speaking of which, isn't it time for *The Space Museum*?" It's a sage comment, for as the first episode of this new serial begins, everyone spots tonal similarities with that early four-hander.

"But at least it's much better," argues Richard. "Quite a smashing episode actually! Strangely changing clothes, reforming glasses, no footprints in the dust – there's a real air of mystery about the whole thing."

For the first time ever, our heroes decide *not* to split up – "They're finally learning," says Jac – and make their way into the museum of the title.

Clayton sighs."Now it's more like *The Sensorites*, an interminable sci-fi yarn straight after a classy historical. Haven't they realised by now that giving Hartnell dialogue using words like 'fluorescent' is the kiss of death to his performance?"

Jac whistles through her teeth. "Vicki's cut-off bridesmaid's dress with knee-length socks is easily the second worst outfit worn in *Doctor Who* so far. The first, of course, being Jenny's balaclava."

'I never expected the Doctor to be an amphibian with a fetish for Victorian bathing clobber!' *Peter*

What's this? It turns out that the TARDIS has jumped a 'time track' and our travellers are wandering around in their own future – a future where they are exhibits in the dreariest museum in the Universe. "It's all very intriguing, the study of predestination and all," says Jac. "But the internal logic is a bit ropey, to say the least."

The next episode, *The Dimensions of Time*, fails to clarify matters, and even the sense of eerie mystery is stripped away as we meet the curators – Lobos and his Moroks. "What a way to begin an episode," moans Clay. "Some boring-looking people talking in a boring way about how bored they are. That's going to make people want to watch, isn't it?"

"Waaah!" exclaims Richard. "What's happened? Who's turned the channel over? This isn't the same story we were watching a few minutes ago. What is this appalling rubbish?"

Jac, ever the story editor, is again bothered by the lack of internal logic. "All that worry about whether the Ian in the display case had a button missing! No-one comments when Barbara's cardy – as worn by exhibit Barbara – is ripped to bits. The future is already changed! They can go home! *We* can go home! Hurrah!"

Richard doesn't like the casting, either. "Lobos is terrible. Richard Shaw was rather good as Sladden in *Quatermass and the Pit*, but here – yuck! Just listen to his dialogue. There's absolutely no conviction in anything that he's saying. It's just words."

"Do you think the Doctor really is from a colony of Space Walruses?" asks Clay, looking at the image the Doctor conjures up of himself on Lobos' probe screen to befuddle the Morok leader. "Of course!" cackles Peter. "At last, clues to the Doctor's origins – though I never expected him to be an amphibian with a fetish for Victorian bathing clobber. Wouldn't it be great if all his race were like that?"

Everyone agrees that this tale is very dull stuff, indeed – one of the very worst yet. No-one seems to care a jot about the fate of the Morons or the Xerox, whatever they're called. Although the team were briefed to be generally positive in their analysis of the show, the third episode slides by to a succession of sarcastic comments.

Jac: "'They turned our planet into a museum,' he says – it's either a very small planet, or a really large museum! Or perhaps it was hyped by the same people who spun the Millennium Dome. That has very few visitors, too . . ."

Clay jumps. "Oh, that's truly classic! Ian, Babs and Vicki are suddenly pounced on by a gun-toting guard and yet Ian has time to enter into a lengthy discussion with the girls about their adventures so far and what they should do next, before the guard says 'Enough talking!' and bundles them away. Awful yet brilliant!"

Richard tries his best to be 'up'. "The general premise of the story is good one: 'how do you determine which actions shape your future and which bear no relation to anything?' It's an interesting dilemma that's being played out amidst all this Xeron/Morok dross."

Clay: "I hope the whole tedious lot of them wipe each other out."

Peter: "Vicki has come along, though. Before, she was afraid to raise her voice to Koquillion – now she can lead a revolution against the entire Morok empire. What a girl!" Jac agrees: "She is so cool! I can't understand why fandom has never embraced her more."

Time, at last, for *The Final Phase*. But the vitriol continues. Clayton: "Could the resolution be any more inept? A band of boys armed to the teeth shoot down about six fat middle-aged men with Elvis haircuts in the least excitingly-directed sequence ever committed to tape. It's astonishing to see how the series could swing between brilliance and excruciating awfulness on a week-to-week basis. Why weren't they playing to their strengths more?"

But then, the cliffhanger. Our *Time Team* let out a mighty cheer as a Dalek appears. "Probably what the kids did back in 1965," remarks Jac.

Time for part one of *The Chase*. The Daleks are *The Executioners* – although the Doctor and co are blissfully unaware they are being tracked down by their mortal enemies as they play with their new Time-Space Visualiser, a gift from the dome of the dull. Richard snorts with derision. "It's remarkable how Ian provides the name of a large American city and a 24-hour time slot, and the Visualiser manages to focus in on the precise event that he wants to see rather than on some poor old bloke having a wash in a tin bath five hours earlier in the next street!"

"It's a very parochial Visualiser, isn't it?" says Peter. "If you look closely you can see the names of just the planets of our solar system round the edges."

As the time-travelling fab four watch the real Fab Four, Jac observes that: "It's pretty foresighted of *Doctor Who* to feature The Beatles, really. I mean, can you imagine if 1980s *Who* had talked about a 'Bros memorial' or something?"

The episode goes on to offer some strange padding sequences as Vicki and Ian explore the planet Aridius. Clay is a little scared. "Vicki's doing a Hartnell! All that mad 'ring in the sand' business is frightening to watch. And it's obvious that William Russell thinks so too!"

But there's one moment everyone approves of. Richard: "That little sunbathing scene with the Doctor and Barbara is a real gem with some witty dialogue that doesn't detract from the story at all."

Things finally get moving just before the end as our favourite monsters appear. But what, our panel need to know, was that Dalek doing under the sand?

"Perhaps Terry Nation has now decided that they should have a mad entrance at the end of all their opening episodes?" ruminates Clay. "In future stories I look forward to them rising from the grave, climbing out of a car boot and dropping straight out of the sky." DWM

AND YOU SAID . . .

The Wheel of Fortune

"Saladin is full of great proverbs, such as 'Strategy is worth a hundred lances' and, 'Hold one hand out in friendship, but keep the other on your sword'. And one of the peasants harassed by El Akir's men shouts out 'Get away!' in a decidedly Monty Python-esque woman's voice!"
Ian Farrington, via e-mail

"Everything looks so authentic, and the direction is probably the best in the series so far. It transcends the limitations of cheap black and white telly, giving the whole story an epic, cinematic quality, accentuated by an excellent violin-led score."
Jim Brown, Bucks

The Space Museum

"The supposedly 'surreal' sequence where the time track rights itself is very embarrassing – like they've asked the squarest, dullest person to direct it in a psychedelic manner, and he's had to look up 'psychedelic' in a dictionary to find out what it means." ***Jason Spencer, Dorset***

The Dimensions of Time

"The Doctor hiding inside a Dalek may be the show's first stab at self-referentialism – Hartnell operating the plunger should break the audience's sense of disbelief, but it's due to their knowledge of the Daleks that the joke works."
Ian Farrington, via e-mail

The Final Phase

"The Moroks have to be the most stupid and wimpy warlike race ever in the history of the universe – I'm not surprised no-one goes to the museum if it's a record of their wars! And why on Earth does Lobos think that four random space travellers would make good exhibits for *their* war museum?"
J Edwards, Glamorgan

For **DWM** 290, we need your comments on *The Time Meddler* 4 to *The Myth Makers* 2. Mark them 'Time Team' and send them via the addresses on page six by 2 March.

State of Decay

A deathless menace holds a long-forgotten people in its bloody thrall in the Fourth Doctor chiller which itself rose from the grave – as **Andrew Pixley** discovers.

PART ONE

King Zargo, Queen Camilla and their Chancellor, Aukon, send a guard captain, Habris, to a feudal village in the shadow of their Tower. Ordered to select new servants in time for the arising of 'the Great One', Habris chooses Karl, the son of village headman Ivo.

The TARDIS, trapped in E-Space until its crew can locate a CVE and use it to return to the 'true' universe, lands on the same Earth-like planet. After the Doctor and Romana set out to explore, the stowaway, Adric, emerges from hiding and tricks his way past K9.

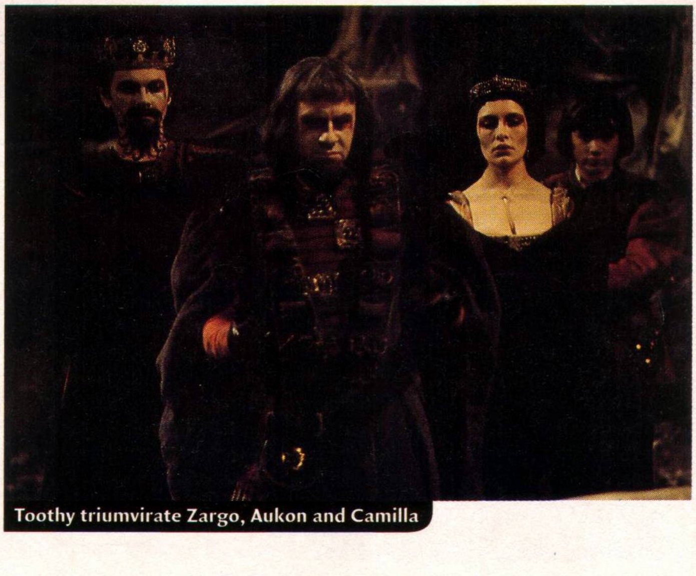
At the village, where strangers are unheard of, the Doctor and Romana are regarded with suspicion; Ivo tells them that the villagers serve the Lords, who protect them from 'the Wasting'. Once the travellers have moved on, Ivo calls a man named Kalmar via an anachronistic radio device. In the woodlands, the Doctor and Romana are met by cloaked and hooded figures who usher them inside an underground hideout. Here they meet the elderly Kalmar, who has found some abandoned hi-tech equipment, which he is attempting to reactivate. They see a console which contains a databank for an Earth exploration vessel, the *Hydrax*; its crew included Captain Miles Sharkey, Navigational Officer Lauren Macmillan and Science Officer Anthony O'Connor. One of the rebels, Tarak, recognises their faces as being those of the Three Who Rule.

Habris has also reported the presence of the Doctor and Romana to the Lords, and Aukon sends his 'servants' to find them.

Night is falling as the travellers take their leave of Kalmar's band; in the woodlands, they are soon attacked by a swarm of bloodthirsty bats . . .

PART TWO

The bats withdraw and the cowering Doctor and Romana are confronted by Habris and his guards. Taken to the Tower, they meet Camilla and Zargo, who welcome them with refreshments; Camilla reacts oddly when Romana bloodies her hand on a broken glass. According to Zargo, legend claims that the people hail from a distant planet.



Toothy triumvirate Zargo, Aukon and Camilla

Meanwhile, Adric has arrived at the village where he is attended to by Ivo and Marta. However, Habris and Aukon arrive to conduct another selection; the boy's alert mind is sensed by the Chancellor. Adric's arrival is taken to be a sign of 'the Arising'; it is decided that Adric will be prepared for an 'initiation'.

The Doctor and Romana are imprisoned in the throne room, which the Doctor reveals to be the pilot's cabin of the *Hydrax* – the Tower is, in fact, the spaceship. Locating an inspection hatch, the pair climb up into one of the turrets – actually the *Hydrax*'s scout ship – and then descend to the storage area. The Doctor's fears are confirmed when they uncover rows of corpses lain out on racks; the victims' blood has been drained into the fuel vats.

Now convinced that they are dealing with vampires, the Doctor and Romana explore further, finding a subterranean chamber. Aukon emerges from the shadows and explains that they are in the Resting Place: "Welcome to my domain!"

PART THREE

Aukon explains that he and the others were brought into E-space and onto the planet by the Great One, confirming the Doctor's theory that the Three Who Rule are the original, centuries-old *Hydrax* officers. The Chancellor asks the travellers to join them,

as Adric already has; the Doctor and Romana are surprised to learn that they boy is with them on this planet. However, Aukon is horrified to learn that they are Time Lords – the ancient enemies of the Great One, whose massive heartbeat can now be heard.

The pair are taken to a cell, where the Doctor tells Romana a legend taught to him by an old Gallifreyan: once, the Time Lords hunted down and destroyed a race of Great Vampires – all except the greatest of the creatures, which vanished. Romana recalls that something called the Record of Rassilon was installed in each TARDIS. Meanwhile, Tarak, made impatient by Kalmar's inactivity, has decided to rescue the Doctor from the Tower, and does so by disguising himself as a guard. While the Doctor heads for the TARDIS, Romana and Tarak stay behind to rescue Adric.

Ivo and Marta – peasants on tap

Reaching the TARDIS, the Doctor and K9 access the Record of Rassilon, which tells of how the Time Lords used bowships firing metal bolts to destroy the vampires; the Directive of Rassilon says that any Time Lord must be prepared to risk his life to destroy the King Vampire if he is ever found.

Entering their Inner Sanctum, Zargo and Camilla prepare for the Arising the following day. Posing as prisoner and guard, Tarak and Romana manage to gain entry and find the sleeping Adric. Zargo and Camilla awake and attack them, slaughtering Tarak when they prove invulnerable to his dagger. Camilla is angry that Tarak is dead – his blood will be stale. Zargo turns to Romana and Adric: "We still have these . . ."

'It is the Directive of Rassilon . . .'

In the TARDIS, the Doctor reads aloud from the age-old Record of Rassilon, which tells the legend of the Time Lords' battles versus a race of super-vampires.

DOCTOR "So powerful were the bodies of these great creatures, and so fiercely did they cling to life, that they were impossible to kill. Save by the use of bow-ships . . ." Bow-ships? What are bow-ships?
K9 Bow-ships unknown.
DOCTOR Never mind. "Yet slain they all were, unto the last one by the Lords of Time, the Lords of Time destroying them utterly . . ." Well, that's good news. "However, when the bodies were counted . . ." Ahhhh, I knew it – just like the legend said. "However, when the bodies were counted, the King Vampire, mightiest and most malevolent of all, had vanished even to his shadow from Time and Space." Until now.
K9 Continue, master.
DOCTOR "Hence it is the Directive of Rassilon that any Time Lord who comes upon this enemy of our people and of all living things, shall use all of his efforts to destroy him, even at the cost of his own life . . ."

From State of Decay Part Three by Terrance Dicks

PART FOUR

Aukon enters and halts his comrades; Adric is a Chosen One and Romana is wanted for sacrifice as the Great One arises. The Three prepare for the Ceremony; Adric seems quite happy to switch his allegiance.

The Doctor decides he will need to enlist the help of the peasants and rebels, and pilots the TARDIS to Kalmar's hideout. There, Kalmar has reactivated a scanner, and by using it in X-ray mode the Doctor is able to show them an image of the massive man-bat creature beneath the Tower. Realising that he can fire one of the scout ships on a straight-up and straight-down trajectory, the Doctor rallies the locals and an attack is staged with K9's help.

The Three are preparing for the Ceremony in the Resting Place, allowing Ivo's men to take over the Tower; Ivo kills Habris in vengeance for Karl being handed to the Lords. Entering the ducting, the Doctor attempts to fire one of the three scout ships while Aukon summons the bats to drink Romana's blood. As the hand of the Great One emerges from the ground, the scout ship plunges downward, impaling the beast before it can arise. Zargo, Camilla and Aukon rapidly age to death, crumbling to dust as their Great One perishes.

Leaving Kalmar to restore technology to the community, the Doctor bustles Romana, Adric and K9 inside the TARDIS and prepares to return Adric to the Starliner . . .

In Production

K9 is readied for his entrance – and Arthur Hewlett (Kalmar) waits his cue

State of Decay took nearly four years to reach the screen. In January 1977, when Graham Williams first started work as *Doctor Who*'s new producer, script editor Robert Holmes asked writer Terrance Dicks to hurriedly develop a new storyline. By this time, Dicks, Holmes' precursor, had returned to freelance writing, authoring scripts for series such as *Space: 1999* and a number of novels for Target Books series including *Doctor Who* and *The Mounties*; he was also working on the BBC2 *The Lively Arts* documentary *Whose Doctor Who*. Holmes wanted Dicks' story to fill the first slot of Season 15, on which production was due to begin in March.

Having already used elements of Mary Shelley's *Frankenstein* in his earlier scripts for *Robot* and *The Brain of Morbius*, Dicks sought to follow Holmes' use of classic Gothic horror concepts in a *Doctor Who* style by developing a vampire story. Dicks' notion – one he'd wanted to use during his own time as script editor – was to place the Gothic vampire, as typified by Bram Stoker's *Dracula*, in a science fiction setting; Dicks had watched many of the Universal Studios and Hammer Film Productions movies inspired by Stoker's original novel. Holmes agreed to the idea and Dicks was commissioned to write a four-part narrative on Tuesday 11 January 1977. The original title was *The Witch Lords*, although this became *The Vampire Mutations* upon formal commission. Dicks arranged to pen the Target

Photos: BBC Video [13] Hammer Film Productions [1]

COMPANIONS Adric

Adric was outlined by John Nathan-Turner and Christopher Bidmead on Wednesday 30 January 1980 as being "fifteen, small for his age, wiry and strong with short straight black hair". His name was an anagram of 'Dirac', after Paul Dirac, an English physicist whose researches into quantum mechanics won him the Nobel Prize in 1933. Hailing from the planet 'Yerfillag' (a dummy name produced by reversing 'Gallifrey'), Adric was a non-conformist whose superior education was counterpointed by his dark side, a facet engendered by his domineering elder brother Afrus, the leader of a juvenile street gang who encourages Adric to steal and lie. At first Adric has a "natural optimistic brashness and enormous intellectual curiosity" but emerges as "enquiring, intelligent, but definitely and irritatingly a mendacious magpie". The character's vulnerability was also stressed. After Afrus gives up his life to save Doctor and Romana, Adric is left with no family and stows away on board the TARDIS; after his discovery the Doctor's objective was to reform Adric during his travels. Adric was announced on Tuesday 26 February 1980 in London's *Evening News* as a sort of "Artful Dodger".

novelisation in tandem, and by February *Doctor Who and the Witch-Lords* was on Target's schedule for December.

In *The Vampire Mutations*, the Doctor and his companion (developed as the new character Leela) land on a primitive planet, very much like Earth in the Middle Ages. Meeting the local peasants, they soon sense that not all is as it should be; when night falls, people become zombies and stalk the woods, and locals – particularly those who have spoken out against the rulers – are found with bites to the neck which seem to have been inflicted by the bats which inhabit the trees. It transpires that the same rulers have been in power for a thousand years; the noblemen are vampires who have suppressed the advancement of society, keeping the populace in a non-threatening primitive state. Some elements may have tied in with the 'Key to Time' format which Williams had developed in November 1976 as a suggested 'umbrella theme' for the new season (an idea which was ultimately held over for a year).

Dicks had delivered the script for the first episode and started work on the second when he received a panicked phone call from the production office: *The Vampire Mutations* had been vetoed by BBC Head of Serials Graeme McDonald, who considered the story too close to a serious BBC dramatisation of Stoker's novel, *Count Dracula*, which was scheduled for production and transmission that same year. McDonald feared that *Doctor Who*'s vampire story would come across as a spoof of the 'straight' adaptation.

To fill the gap caused by the loss of *The Vampire Mutations*, Holmes commissioned Dicks to write a replacement, *Rocks of Doom* (latterly *Horror of Fang Rock*), and Williams pulled *The Invisible Enemy* forward in production order. A script conference between Dicks, Holmes and Williams filmed in February for *Whose Doctor Who* featured a staged conversation initiated on the spur of the moment by Dicks. Curiously, the novelisation remained on Target's schedules as late as March 1978, by then titled *Doctor Who and the Vampire Mutations*.

When John Nathan-Turner succeeded Williams as producer in December 1979, he was aghast to find that Williams and script editor Douglas Adams were departing without leaving any workable scripts in the pipeline, nor a list of writers to contact. Among the few un-used scripts left behind was *The Vampire Mutations* (along with *Erinella* by Pennant Roberts, *The Doomsday Contract* by John Lloyd and *The Tearing of the Veil* by Alan Drury). In March 1980, with production looming, Nathan-Turner rapidly re-activated the script, knowing Dicks to be an experienced *Doctor Who* writer who could deliver workable material to deadline. On Thursday 13 December, Nathan-Turner commissioned Dicks to author a revised storyline for *The Vampire Mutations*, retaining the same basic plot.

> **'Matthew Waterhouse was a very bumptious little boy. I don't know what possessed John Nathan-Turner to cast him . . .'**
>
> **Peter Moffatt**

Joining Nathan-Turner during December 1979 was Christopher Bidmead, the show's new script editor, and together they set about redefining *Doctor Who*. Nathan-Turner felt that the line-up of the Doctor, Romana and K9 was too strong and all-knowing; he decided to make the characters more vulnerable and, to this end, set in motion the departure of K9, discussed writing out Romana with actress Lalla Ward and worked with Bidmead to create Adric, a younger male companion akin to the 'Artful Dodger' character in Charles Dickens' *Oliver Twist*.

Dicks' plan to put *Dracula* in a *Doctor Who* setting was the opposite of Bidmead's overall intentions for the series; disliking borrowed plots, Bidmead wanted to see a greater injection of 'real' science. With the first story of the season, *Avalon* (latterly *The Leisure Hive*), already commissioned by Nathan-Turner, Dicks' storyline would be the first in which Bidmead was fully involved.

Bidmead disputed Dicks' treatment of the vampires; Dicks wanted archetypal bloodsuckers living in a castle and preying on the locals, whereas Bidmead, wanting to draw out the conflict between science and superstition, suggested making the vampires into scientists, urging Dicks to refine the storyline and break with horror cliché. Dicks redeveloped the narrative accordingly, with the vampires now living in a spaceship which was disguised as a typically Gothic castle; this also gave Dicks the inspiration for the climax, with the rocket itself becoming the 'stake through the heart' needed to conclude his *Dracula* homage. Many of the scientific elements inserted by Bidmead were later lost in the very Gothic-looking production style.

May 1980: Lalla Ward helps introduce new boy Matthew Waterhouse

The storyline was delivered on Wednesday 16 January 1980; Dicks was soon commissioned to deliver scripts for the serial, which would be fourth in the season's running order but second in production. Bidmead requested a title change away from *The Vampire Mutations*, which he felt gave away the theme of the plot, and instead suggested *The Wasting*, after the process whereby the peasants are drained of their blood by the vampires; Dicks was unhappy with this, thinking the twist too obvious to hide. The two elements which Dicks had to insert into his plot were Adric and also the continuing storyline showing the TARDIS lost in the negative universe of E-space. This was a subplot which Bidmead planned to run through three serials, helping to give an on-going feel to the adventures – an aspect suggested by fan Ian Levine, who was acting for Nathan-Turner as an adviser on the series' history. Robot dog K9 had not been in the original *The Vampire Mutations*, and so its involvement was minimal, fitting in with Nathan-Turner's wishes. Dicks was uncertain how to involve Adric, who was presented as an impish thief or rogue; accordingly, Adric's role was minimised, being placed in a sub-plot in which the boy allies himself with the villains, making the audience unsure if they can trust him. Subsequently rewrites toned down this aspect, showing that Adric has not changed sides after all, and has been planning to save Romana.

Dicks delivered his scripts on Thursday 28 February, and these were formally accepted on Wednesday 12 March; however, Nathan-Turner and Bidmead requested rewrites to remove the more obvious horror elements, and these were completed on Sunday 23.

Part One's script opened with a vivid description of the setting: "A great bronze tower, overgrown with ivy . . . it should look like . . . a weird alien castle surrounded by village huts." Only a few of the main characters were described: Aukon was "a slight middle-aged man in plain robes", Ivo was "a middle-aged giant of a man" and his son Karl (originally Isorl) was "a muscular young man".

For establishing shots of the TARDIS, Dicks indicated that the ship is travelling though the "eerie void of E-Space", as represented by a "stylised swirling green background". Romana asks the Doctor if he must refer to the TARDIS as if it has feelings, to which he replies: "She's sensitive to the general – smallness of E-space." The rehearsal script had some minimal dialogue about Adric (Doctor: "That boy Adric seemed decent enough"; Romana: "If you like juvenile delinquents"; Doctor: "Underneath"). The world on the TARDIS scanner was described as "a roseate planet". Some K9 dialogue planned for film was later shifted back into the TARDIS, when the Doctor returns for his scarf. Adric is hiding behind "a locker door", and K9 explains to him that: "The Doctor and Mistress Romana have gone in search of astro-navigation data. When my calculations are finished I shall go and rescue them." After tricking the robot, Adric was to comment: "Hmm. You're not as intelligent as I thought."

When the Doctor and Romana arrive at the village, Habris and Ivo make "the ritual eyes, mouth, ears gesture" (an aspect akin to Stoker's Transylvanians crossing themselves at the mention of Count Dracula). When Ivo says there is only the village and the Tower, Romana was to comment, "I've heard of rural insularity, but –", and march off indignantly. Subsequent woodland scenes contained dialogue in which Romana comments that the peasants are simple, but the Doctor believes they are actually complicated. On meeting the "grey-cloaked, grey hooded" figures, the Doctor adds that they would like to "pay a visit to the Tower – is it open to the public by the way?", to which Romana tells him to shut up.

The rebel HQ was in a "sprawling rubbish tip, long overgrown, with weeds and earth disguising long-buried shapes that might once have been machinery. The Doctor and Romana are hustled along . . . to a rusting, half-buried metal instrument console. One of the grey-hooded figures produces a metal device from under his cloak. There is a low beep and a panel in the console, slides back to reveal a tunnel leading downwards." Inside they meet both Kalmar ("a thin, wiry, white-haired old man . . . the leader of the rebels, fanatically devoted to the re-discovery of scientific knowledge") and Tarak ("concerned only with the practical application of science. Knowledge only interests him if it is useful in their struggle"). When Tarak is asked to explain about 'the Wasting', he was to reply: "The Lords. They are the Wasting".

Part Two's Tower scenes between Zargo and Camilla were different in a number of places. The King and Queen claim to "struggle to retain some remnants of civilisation. But on an isolated, primitive planet like this, it isn't easy", and Camilla is delighted to have refined, cultured visitors. Although Dicks stressed that the vampires do not eat or drink, the Doctor was to comment on both the wine ("Not unlike Venusian Tokay") and how the baked meats are better than the peasants' gruel. The Doctor mentions a possible rebellion which Zargo questions him about, but when it becomes apparent that the Doctor and Romana have seen the logs of the spaceship (originally the *Hyperion*), the King has them both thrown into the High Cell, a "small, empty, bronze-lined room". It is here that the Doctor locates a panel in the wall which bears the legend "Inspection Panel HH7.03 Sector 7. Authorised Removal Only. Earth Federation Starship 'Hyperion'", opening it with his sonic screwdriver.

In the High Cell scene, the Doctor comments on Grimm's Law and expounds the theory of "'K's becoming 'g's and the hard 'ch' sound ends up as 'z' . . ." Developed by Jacob Grimm, the 19th century German philologist famed alongside his brother Wilhelm for a collection of folk tales, this theory elaborated on the earlier findings of the Danish scholar Rask. All this material was included at Bidmead's insistence, although Dicks thought it slowed the scene down.

When the vampires are alone, they continue to use their original names (for example, "We have forgotten much – Captain Sharkey" and, "Yes, O'Connor will find them"). The Doctor telegraphs the climax early on when telling Romana that the scout ship would fly "Straight up and down probably!" The climax to Part Two had the Doctor and Romana in the Storage Area: Romana opens a panel in the wall and "reveals a line of ghastly white faced corpses arranged in racks", with channels leading to the fuel tanks. At this point, the cliffhanger has the Doctor sliding back the floor panel and telling Romana that the liquid "isn't rocket fuel – it's blood."

SCRIPTING Camilla

The name 'Camilla' was inspired by Carmilla Karnstein, a lesbian vampire created by 19th century Irish novelist Joseph Sheridan Le Fanu for his serial *Carmilla*, published in *The Dark Blue* from 1871 to 1872 (it is often said that Le Fanu's work heavily influenced Bram Stoker's *Dracula*). The character had also been popularised in films such as Hammer's 1970 *The Vampire Lovers* [as played by Ingrid Pitt, pictured attacking Kate O'Mara]. The scene in which Romana cuts her hand, exciting Camilla with the sight of her blood, was taken directly from *Dracula*, where solicitor Jonathan Harker accidentally cuts himself shaving, arousing the thirst of the Count. This was inserted at the behest of script editor Christopher H Bidmead.

Romana was originally to have been sceptical about the possible existence of vampires. Early in Part Three, after Aukon deflects Romana's attack, the Doctor observes that "Something very unpleasant seems to have happened to science officer O'Connor" – to which she retorts, "It must ruin his social life." In a nod towards Bidmead's desire to introduce technology, Dicks described the Officers' Sleep Room as having a curving ramp leading to "a simple womb-like chamber containing two astronaut-type sleeping cocoons . . . The white-walled chamber is lit with sinister infra-red lighting – a kind of sterile hell".

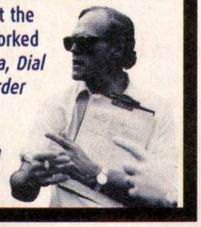
Originally, the Doctor and Romana had two guards standing over them in the High Cell. Here, the Doctor speaks of an "old woman from the mountains of South Gallifrey" who told him ghost stories; Romana dismisses these as scientifically rubbish. The Great Vampire which escaped was said to have left "a trail of his blood right across the cosmos". There was a far longer scene between the Doctor, Romana and Tarak; the Doctor is more concerned in stopping the Arising than rescuing Adric, telling Romana "If that thing down there is what we think it is, and it gets back into our Universe billions of live–" Romana interrupts: "I can't count lives in billions, Doctor. I'm staying to look for Adric".

Back at the TARDIS, the Doctor admonishes K9 for letting Adric stow away, saying "This is a private time capsule, not a number nine bus" (an in-joke at the expense of Bidmead, whom Dicks thought wanted to use the TARDIS too much). As K9 prepares to list the 18,348 emergency instructions, the Doctor remarks "That's the trouble with having so much information at one's disposal – you can never lay your hands on the bit you need!" Romana finds Adric's sleeping form in the Inner Sanctum, saying that "the mutation must take some time".

Vampire circus: Romana (Lalla Ward), about to be had for breakfast by the Great One

DIRECTOR Peter Moffatt

After planning to study drama at London's Central School, Peter Moffatt joined the Royal Air Force during the Second World War; held for two years as a prisoner of war, he worked in the prison theatre as an actor and director. After the war he spent a decade acting on the stage, and in 1955 came to London just as the independent London television station Associated-Rediffusion was beginning. Joining A-R as a floor manager, he started to write lyrics for revues and then after a few years was given a chance to become a director on children's shows like *Small Time*. Graduating to drama he worked at A-R on *Top Secret* and *Crane*, then moved to ATV for *The Power Game*, *Love Story* and *Thriller* as well as *Hadleigh* for Yorkshire and *Within These Walls* for LWT. At the BBC he worked on *Melissa*, *Dial M for Murder* and *All Creatures Great and Small*.



In the script for Part Four, when K9 suggests that it will be easier to pilot the TARDIS in E-Space, the Doctor remarks: "I think you've said something intelligent for a change." Originally, Aukon says that Camilla alone will initiate Adric. The King Vampire was described as "a huge man-bat shape" seen via Kalmar's scanner. When Adric points out to Romana, sarcastically, that the Doctor is safe, she reprimands him: "The Doctor's spent all his life coping with this sort of thing. He won't just clear off in the Tardis. He'll stay here and risk his life and he'll try to save ours." After the final destruction of the vampires, the Doctor comments on how the sky is getting light.

The scripts were revised on Thursday 3 April, with more technological comments being added. The Centre in the village was now described with the observation that: "There is little clue now to the fact that this was once a medical centre." Dialogue about how Kalmar's rebels found their HQ, and their not being allowed to read, was reinstated from an earlier version. When examining the computer log the Doctor observes: "Not bad considering it's been in CMOS chips for a thousand years." As the Doctor approaches the Tower at the start of Part Two, he now quoted from Robert Browning's poem *Childe Roland to the Dark Tower Came*: "Dauntless the slug-horn to his lips he set, and blew. Childe Roland to the Dark Tower came!" (Other allusions in the script included the Doctor's line "What is is wrong", a paraphrase of English poet Alexander Pope's "Whatever is is right", from his *Essay on Man*. Similarly, when the Doctor rouses the villagers into rebellion in Part Four, his rapid patter was a spoof of Danny Kaye's "Get it? Got it? Good" routine.) The Doctor comments on Zargo's not eating ("Not on a diet, I hope, Your Highness?") and there was some new dialogue where Habris announces that Aukon has seen a sign of the Arising. Part Four had an extra shot of the scanner to help convey the Arising itself: "Beneath the Tower . . . the whole vast length of the Great Vampire writhes and subsides, its luminance slowly fading as the shape dissolves into the Earth."

On Friday 11 April, McDonald told Nathan-Turner that he considered *The Wasting* scripts too frightening, citing points of concern. Part Two's climax, showing the blood in the fuel tanks, was unsuitable. Three specific acts of violence in Part Three were questioned: Tarak attacking Roga ("Tarak jumps him, throttling Roga to silence"); Tarak's rescue of the Doctor and Romana ("One of the guards lunges at Tarak . . . only to find himself impaled on Tarak's knife"); and Tarak clubbing down the sanctum guard with his knife hilt. Part Three's cliffhanger – the nobles awakening "in a full vampire state, red eyed, long fanged – and hungry" – was thought too horrific. McDonald also had issues with the vampires' demise ("They age a thousand years in a matter of seconds. Zargo, Camilla and Aukon's faces dry and crack, the flesh crumbles from their bones until three gorgeously robed skeletons stand grimacing at the Doctor. They too crumble and collapse") and observed that the serial's fundamental problem was the horrific connotations of vampires.

While a production unit manager on *All Creatures Great and Small*, Nathan-Turner had taken note of various directors he would later hire. One was Peter Moffatt, a director with a reputation for completing productions ahead of deadline – and who had also expressed an interest in working on *Doctor Who*. Nathan-Turner telephoned Moffatt, who was then in Johannesburg, South Africa where his wife, Joan Kemp-Welch, was directing a play. It transpired that Williams had approached Moffatt to work on three previous *Doctor Who* serials (including a six-parter), all of which clashed with other commitments.

Whereas Moffatt had been delighted to learn that the script was akin to a Gothic period piece, he soon found himself in conflict with Bidmead over it. The script editor had again rewritten the scripts to remove the Hammer Films elements and introduce more futuristic ideas, including the concept that the vampires hatched from eggs. Moffatt was disappointed that not only was the script still changing after his arrival, but that the stylistic elements he liked were being removed. After Moffatt complained to Nathan-Turner, it was agreed that production would proceed with Dicks' amended versions, albeit with a few minor concessions (such as the TARDIS' trolley of ancient scrolls becoming computer cards).

During casting for Adric, a direct approach was made to Nathan-Turner, Moffatt and executive producer Barry Letts from BBC clerk Matthew Waterhouse via casting adviser Jenny Jenkins. Although Waterhouse was nothing like the Adric the production team had envisaged, at his first audition he impressed them with his enthusiasm and caught their attention with his interesting and unusual face. The afternoon after his second audition, Waterhouse was informed by Nathan-Turner that he had won the part for an initial two or three serials.

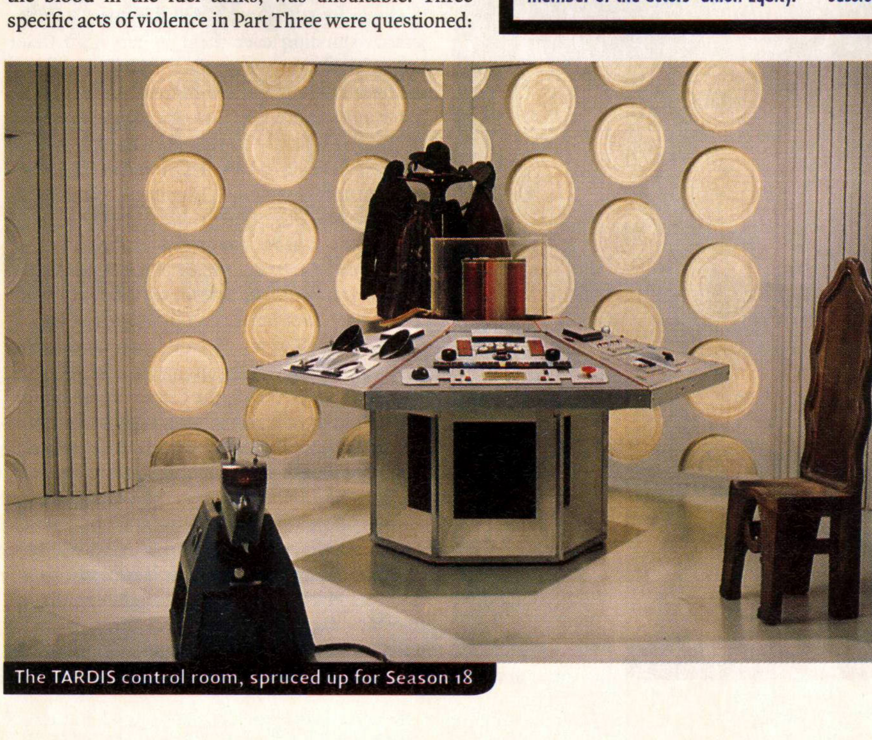
CASTING Matthew Waterhouse

Born in Hertford in 1962, Matthew Waterhouse had always wanted to act. While working in the BBC News Information Department as a filing clerk, Waterhouse asked Jenny Jenkins of the BBC's internal Casting Advisory Service if he could be considered for any suitable parts, even although he was not a member of the actors' union Equity. He soon found himself cast in two episodes of the period school drama *To Serve Them All My Days*, which gained him Equity status. Before he started work on this, he heard about Adric in the *Evening News*; he had always been a fan of the series, and was even a member of the *Doctor Who* Appreciation Society. During rehearsals for the first studio session on Friday 9 May, Waterhouse's casting was formally announced when a story in *The Sun* headlined *Dr Who's Girl To Be Axed!* revealed that Lalla Ward was to be replaced by the 17 year-old actor. Waterhouse made an appearance on BBC1's *Saturday Night at the Mill* the following evening.

Moffatt's crew included costume designer Amy Roberts, make-up designer Norma Hill, visual effects designer Tony Harding and set designer Christine Ruscoe. Roberts had worked on *Image of the Fendahl* three years earlier and had been invited to work on the new season by Nathan-Turner, alternating serials with June Hudson. Hill was a newly-promoted designer who had previously worked on the show as an assistant; Harding had been a visual effects assistant on many serials and a designer on *The Invisible Enemy* and *The Power of Kroll* (plus the BBC's *Count Dracula*); while Ruscoe's previous contacts with *Doctor Who* had been on *Pyramids of Mars* and *The Hand of Fear*.

One of Roberts' main duties was to design a highly recognisable costume for Adric, since Nathan-Turner wanted a consistent uniform look for the companions. The result was a two piece cotton sweatshirt and trousers in green, yellow tabard, boots and a star for Mathematical Excellence (as indicated in the script for *Full Circle*). Since Waterhouse's hair had been cut short for *To Serve Them All My Days*, the actor would wear a wig for his first few serials.

The first two days' filming took place at Burnham Beeches, a densely wooded area in Buckinghamshire, where exterior scenes were filmed over Wednesday 30 April



The TARDIS control room, spruced up for Season 18

On location at Burnham Beeches

and Thursday 1 May. The only principal cast members required were the two established stars, Tom Baker and Lalla Ward, along with Ian Rattray as Habris and Thane Bettany as Tarak.

Baker was by now unwell; the illness that had dogged him since his return from Australia through recording of *The Leisure Hive* had not abated. Initially, Baker behaved very badly with Moffatt because he was a new director, but Moffatt's experience, plus his suggestions on how the actor should synchronise his movement to his dialogue, won the star over. Unhappy with the new outfit he had been given for *The Leisure Hive*, Baker had already decided to wear neither the waistcoat (later written out in *Full Circle*, the preceding serial in running order) nor the burgundy hat (Dicks' script had specified that the Doctor used his hat to swipe away the bats in Part One, and Adric describes him to Marta as a "Tall man with curly hair in a funny hat and silly scarf").

Moffatt knew Ward already, having cast her in an episode of *Crimes of Passion* several years earlier. At this point, the relationship between Baker and Ward, which had initially blossomed during the filming of *City of Death* the previous year, was decidedly cold; whenever the two stars were not needed together they kept well apart.

VISUAL EFFECTS Bats

No real bats were used in *State of Decay*. The Visual Effects department provided modified versions of toys instead, which either worked mechanicallly or were pulled on wires. The only real bats seen hailed from stock footage acquired from the BBC Natural History Film Unit in Bristol. A BBC/Universal co-production called *Animal Marvels: Frontiers of Life*, originally broadcast on Monday 29 December 1975, provided 10' of 16mm stock film for use in Part One, 51' for Part Two and 6' for Part Four.

The first day's 16mm work appears to have included the TARDIS materialising, the Doctor meeting the peasant (where Baker ad-libbed the Doctor asking the man for the name of his tailor), the Doctor and Romana's encounter with the robed rebels and a short Part Three scene of the Doctor returning to the TARDIS. Day-for-night shooting, with a dark filter placed over the camera lens, was used.

Work on Thursday 1 May concentrated on the Part One cliffhanger – the bat attack. Delayed while viewing the first day's rushes, Nathan-Turner arrived late to find that Baker had insisted that when the bats bit the Doctor, blue blood appeared from the wound. Displeased by this form of levity, the producer requested a reshoot at the end of the day, but Moffatt's schedule did not allow this. All the offending close-ups were removed in editing.

During filming, the title changed again. Dicks disliked *The Wasting*, thinking it invited negative comments, but also disliked Bidmead's alternative, *State of Decay*; the Drama Early Warning Synopsis issued on Thursday 1 May was headed *State of Decay* (working title).

Moffatt spent his third day of filming, Friday 2, at the BBC Television Film Studios in Ealing shooting sequences of the Doctor and Romana climbing up and down service ladders in the water tank; only Baker and Ward were needed for these scenes, which were originally scripted for recording in the electronic studio.

Rehearsals for the first studio session began at the BBC's Acton facility on Tuesday 6 May. Matthew Waterhouse's first day on the show was awkward; Moffatt recalls that at one point the teenager gave Baker advice on his performance, annoying the star, whereas Waterhouse himself remembers that Baker did not speak to him, and rather abruptly told him where to go when he introduced himself. Baker and Ward were not talking to one another at this point, and sat at opposite ends of the rehearsal room.

Of the guest cast, Clinton Greyn, playing Ivo, had been a regular in the BBC soap *Compact*; Rhoda Lewis, playing Marta, later featured in the short-lived HTV soap *Taff Acre*. Only one of the three vampire actors was required for this session, with Moffatt hiring stage actor Emrys James as Chancellor Aukon.

A number of rewrites were made during rehearsals. On seeing the Doctor quoting "That is the question" from Shakespeare's *Hamlet*, Baker ad-libbed a rousing speech to Kalmar's men deriving from the St Crispin's Day speech in *Henry V*. A visual gag – where the rebels would hurl spears into the TARDIS doorway as it appeared, and the Doctor was to emerge unharmed with the weapons in his arms – was suggested but not used. The name of the spaceship was changed from *Hyperion* to *Hydrax* at Levine's suggestion, who pointed out that a spaceship called *Hyperion* had featured in *The Mutants*.

> **'State of Decay had the most amazingly real designs – the sets made me feel so eerie, it wasn't difficult to act'**
>
> **Lalla Ward**

The first studio recordings took place over Thursday 15 and Friday 16 May in Television Centre Studio 3, starting with an evening session from 7.30pm to 10pm. The first scenes to be recorded were those in the Centre. These required James in vampire make-up: as with all three vampires, the design comprised a pale foundation on the skin, heavy red painted lips and a set of dental acrylic teeth taken from impressions of the actors concerned. Baker was particularly unwell during this session, and the make-up department had to perm his normally striking shock of hair. The TARDIS scenes were recorded next, the control room set having undergone minor redesigns for its first appearance in the new season; the console had been modified to incorporate both a paper printing roll and punched card slot. The Doctor's old grey coat could be seen on the TARDIS hatstand.

Recording the next day ran from 2.30 to 5.15pm, followed by an evening session. The first scenes to be taped took place in the Rebel HQ; these were scheduled largely in sequence – bar the scenes involving the TARDIS, which were grouped together (the usual crossfade was employed for its appearance and disappearance). A special insert was recorded for the shot of K9 leaving the TARDIS – a first for the mechanical dog, which had been refitted following a problematical day on Brighton beach for *The Leisure Hive*. The dog was operated by both Nigel Brackley and by Mat Irvine, who stood in when Brackley was unavailable. The Rebel HQ set included monitor screens on which various elements could be shown, such as the *Hydrax* log, distorted images of its three main crewmembers and Ceefax-generated text. Shots of the Great Vampire

INCIDENTAL MUSIC Paddy Kingsland

Fascinated by electronics as a teenager, Paddy Kingsland was also a keen musician, playing guitar in a pop group and working as a DJ. He joined the BBC as a technical operator, becoming a Radio 1 studio manager before joining the BBC Radiophonic Workshop in 1970 after a temporary attachment. In 1972 he re-recorded Ron Grainer's theme for *Doctor Who*, and although this was dubbed to several episodes in Season Ten it was replaced with one of the earlier Delia Derbyshire/Brian Hodgson versions for transmission; he also created the sound effects for *The Sun Makers* when Dick Mills was on leave. Kingsland's notable incidental scores had been for *The Changes* and *The Hitch-Hiker's Guide to the Galaxy*.

were seen very briefly over the X-ray shot of the Tower; the Vampire was a rod puppet created by Harding which was used by Moffatt grudgingly, after a planned shot featuring an extra in a bat-like costume had proved disappointing. A CSO shot of the Doctor, Romana, Habris and the guards approaching the Tower at the start of Part Two was due to be recorded next. The final scenes to be taped were those in the Scoutship Control Room (with one set appearing as all three), and the Storage Area where the tanks of blood were found. While recording this scene, Moffatt suggested that Baker should help Ward to climb down from the ladder, to which Baker abruptly retorted that his co-star could climb down herself.

Model filming took place at the Visual Effects model stage at Western Avenue in Acton. To save money, Harding elected to spend the first day, Tuesday 20, setting the models and lighting them, and only shooting on silent 35mm stock on the second day. Soon he realised that he was going to run out of time, and after a hurried phone call to the production office decided to press on giving priority to the night shots, which were hardest to light. The main model was the four foot version of the Tower, a sculpture in polystyrene with a detachable nose-cone. The Tower was seen in establishing shots throughout the serial, including one through a circular mask to show Romana's point-of-view through the telescope. A larger version of one of the scout ships was also built for the close-ups of its launch; this housed a Schermuly rocket to give the blast-off effect. Harding's team also shot material for the model underground amphitheatre, a plaster model through which a gloved hand burst to show the Great Vampire's arising.

Rehearsals restarted at Acton on Monday 19, with the cast now joined by Rachel Davies as Camilla, later a regular in *Boon* and *Making Out*; Waterhouse recalled giggling every time Davies recited Camilla's line about Adric being "a handsome child". The young actor was still nervous of being with such experienced actors. A thaw was also starting to set in between Baker and Ward, who were again finding great interest in each other.

Vampire lovers? The Three Who Rule

In rehearsals, Moffatt asked the three vampire actors to overplay their parts slightly, making their movements elegant and balletic; Emrys James was asked for a ham Shakespearean performance. All three had worked in the classical theatre, and had the voice projection and deportment which Moffatt knew would be stylised on television, contrasting with the naturalistic portrayal of the peasants.

There were still changes being made to the scripts. In Part One, the Doctor's conversation with Ivo where he asks of "Wise men? Witch Doctors? Shamans?" was reworked as "Witch-wiggler? Wangatur? Mundanugu?"; likewise, the Doctor's dialogue about a "Technacothaka" was added. A reference about the style of the tower being Rococo was inserted (although this was not how the sets appeared), and Romana's cutting her finger was re-instated very late on. The metaphorical slip by Zargo about a "ship of state" was reworked, and there was more emphasis on the phrase "state of decay". Romana now had instant recall of the *Hydrax*'s crew whereas originally the script had made her a bit vague ("Science officer – somebody O'Connor").

In accordance with McDonald's comments, the Part Three scene in the High Cell was extensively reworked (with the old woman becoming a hermit, possibly the hermit referred to in a similar scene in *The Time Monster* or even K'Anpo from *Planet of the Spiders*); violent elements, such as the Doctor overpowering the guards, were removed. Romana's 'bloc separator' gag was added, as was more Type 40 dialogue and the heartfelt comments from Baker to Ward about Romana being wonderful. Two additions to Part Four were Ivo apologising to K9 and Adric whispering to Romana that he has a plan to escape.

Evening recording in Studio TC6 on Thursday 29 May began with two glass shots showing the high vaulted ceiling of the State Room. The remaining State Room scenes were recorded next; Ruscoe had planned the sets to look like corroded copper and metal, but on screen they looked like wood, which went against the image Bidmead had sought. Taped next was the scene of Tarak jumping a guard in the Tower Corridors, and the evening ended with the scenes in the Sleeping Vault.

Recording on Friday 30 occupied the afternoon and evening, starting with the sequence showing Zargo and Camilla entering the Sleeping Vault, and continuing with scenes inside and outside the High Cell; the guard called Roga was played by regular stuntman Stuart Fell, who arranged the fight with Tarak. Romana and Tarak's overpowering of Zoldaz outside the Sleeping Vault was recorded next, followed by numerous sequences in which the Doctor and the rebels enter the castle, attacking the guards in the corridors and state room. Three of the vampire disintegration shots were recorded during these, and the material from Ceefax, the model graphics and film were transferred to U-Matic tape.

> **'The story works pretty well, with some good, scary moments. It has an irresisistible atmosphere'**
>
> **Terrance Dicks**

The vampires' demise was recorded in nine stages. The first five showed the three actors getting older, with wrinkles and so forth being applied piecemeal (James, Davies and William Lindsay had to return to Make-up several times to have more prosthetic elements added); they then collapsed, with dummy bodies being seen – with the help of vaccum pumps – crumbling to dust before vanishing. There were also CSO shots recorded showing the Three Who Rule looking at the Great Vampire's hand emerging from the ground.

State of Decay completed recording on time on Saturday 31 following afternoon and evening sessions entirely devoted to the cave scenes at the Tower Base and in the Inner Ground; on this day, K9 appeared alongside dog trainer Barbara Woodhouse on BBC1's *What's On Wogan?*. Recording took place in sequence, and this time Baker suggested that the Doctor should be polite and actually help Romana down the steps into the Tower Base. CSO was used for the shot in which Romana hurls a stalagmite at Aukon, only to see it shatter on his body; this required a lot of recording pauses to set up. Ward had latex puncture marks added to her neck, and the camera was juddered to simulate the Arising of the Great Vampire.

Next, the scanner shots for the Rebel HQ scenes were recorded; these showed Ivo approaching and the Vampire appearing, as well as the Ceefax-generated material. The final shot to be recorded was the Scout Ship turning over in flight, again using a CSOed model. Shortly after recording concluded, Moffatt heard from Baker and Ward that they were planning to marry; by now, Ward knew her departure from the series was imminent.

A gallery-only session for *State of Decay* was held on Tuesday 3 June in TC1. This mostly comprised material for Part One, such as the TARDIS moving through the green-tinted E-Space, the starfield on the scanner and the orange-coloured planet, the bat footage being superimposed over a shot of Aukon, and a green tint being added to the sky of the location material. As usual, K9's ray gun was also added in post-production.

Part One was edited on Friday 6; a shot of the TARDIS in space was not used, nor was a model shot of the Doctor and Romana looking at the Tower. Editing of Part Two took place on Thursday 12, when the *Child Harolde* speech was dropped. The episode had been scripted to conclude with the Doctor revealing the blood in the tanks, but was found to under-run; it was re-edited to end on the arrival of Aukon a short way into Part Three, pulling forward a close-up of the Chancellor's eyes from the next scene to bring the show to a climax. One small trim to the episode came at the end of the scout ship scene, in which the Doctor wants some evidence to prove that his horrific suspicions are wrong – because if he is right there is nothing they can do.

Part Three was edited on Sunday 22 June, with one entire scene being removed for timing reasons. This was set in the Tower Corridor, following Tarak's rescue of the Doctor and Romana. As Tarak wipes his knife, Romana says that she hopes he knows a way out. Tarak threatens Romana, causing the Doctor to assume that he is suggesting the old prisoner trick, and they both raise their hands. Tarak mentions a small door at the back of the Tower which is used for supplies from the village ("the tradesman's entrance"), and the Doctor decides he will leave via this passage to return to the TARDIS.

The Doctor and Romana exploring their environs

Part Four was edited a month later, on Thursday 24 July. Late in the day, Baker dubbed a line over the shot of the closed TARDIS doors which concluded the serial, the Doctor commenting that they would be taking Adric back to Alzarius (a story element from *Full Circle* which had not been finalised when *State of Decay* was recorded). An incidental music score of about 49 minutes' duration was composed and realised by Paddy Kingsland of the BBC Radiophonic Workshop.

Published Thursday 20 November, the *Radio Times* containing details for Part One carried a small *Back Page* item about the changes coming to the series, notably a new Doctor and the arrival of companions Adric, Myssa [sic] and Tegan (Sarah Sutton's casting as Nyssa being formally announced to the press the day before Part One of *State of Decay* was broadcast). A 40-second trailer for the new story was broadcast at 5.11pm in the evening prior to Part One.

During the serial's run, there were various press items about the three new companions and the newly-cast Doctor Peter Davison. On Saturday 6 December, reviewer Stanley Eveling of *The Scotsman* said that the episodes had a child-like imagination and were "Good ghoulish entertainment for all ages." The following weekend, Saturday 13, saw Baker and Ward getting married at a registry office in Chelsea.

Viewing figures remained low, at around five million, although the audience appreciation index for Part Four was good; the series was still going out almost in direct competition to *Buck Rogers in the 25th Century*, which was being networked on ITV. The serial did attract criticism in the House of Lords for its depiction of bats as vampiric; both the RSPCA and the Institute for Terrestrial Ecology asked that the serial should carry a voice-over to negate this impression.

Dicks abridged his narrative for Pickwick International, who had Baker record it as a talking book; *Doctor Who: State of Decay* was released in June 1981 and was available in both one and two cassette versions. Running to 55 minutes, this was reissued by Ditto in 1985. The writer also novelised his scripts as *Doctor Who and the State of Decay*, which was published (after a long delay) in hardback by WH Allen in September 1981, with a cover by Andrew Skilleter; the Target paperback edition was issued in January 1982.

Dick Mills' sound effects for the bats were included on the BBC LP and cassette *Sci-Fi Sound Effects No 26* in 1981; this was reissued on CD as *Essential Science Fiction Sound Effects Vol 1* in 1991.

New Zealand screened *State of Decay* in June/July 1981 and repeated it in June/July 1988. Australia transmitted the serial in March 1982 after receiving it in March 1981 and passing it uncut with a G rating. The serial was also syndicated in North America, where it also runs as a TV Movie of one hour 26 minutes' duration.

State of Decay was broadcast on UK Gold in May 1994, with several compilation repeats being screened from July 1994 on. The BBC retains the original colour videotapes of the serial, and it was issued by BBC Video as part of the boxed set *Doctor Who: The E-Space Trilogy* in October 1997.

SERIAL 5P STATE OF DECAY

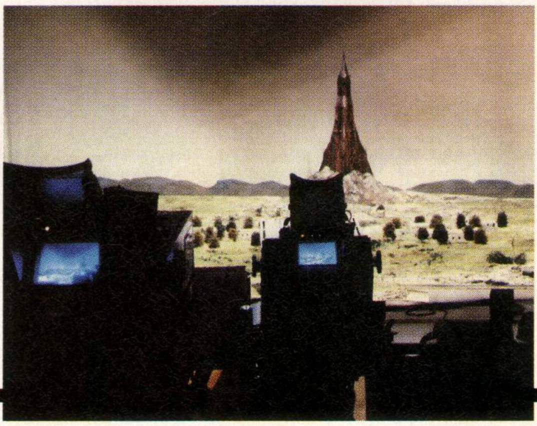
CAST Tom Baker *Doctor Who* with Emrys James *Aukon*, William Lindsay *Zargo*, Rachel Davies *Camilla*, Iain Rattray *Habris* [1-2,4], Clinton Greyn *Ivo*, Rhoda Lewis *Marta* [1-2], Dean Allen *Karl* [1], Lalla Ward *Romana*, John Leeson *Voice of K9* [1,3-4], Matthew Waterhouse *Adric*, Thane Bettany *Tarak*, Arthur Hewlett *Kalmar*, Stacey Davies *Veros*, Stuart Fell *Roga* [3], Stuart Blake *Zoldaz* [3].

EXTRAS Reg Woods, Fernand Monast *Guards*; Leon Lawrence, Tom Gandl, Laurie Goode, Jill Goldston, Alwyn Atkinson, Juliet Darnley, Angela Taylor, Dennis Hayward, Bob Marshall, Dennis Hewson, Michael Joseph, Joe Phillips, Monty Morris, Ernest Jennings, Douglas Jones, Ruby Buchanan, Marie Antony, Vera Lennox, Eileen Winterton, Jimmy Mac *Peasants in Village Centre*; Victor Croxford *Peasant in Woods*; Paul Barton, Martin Clark, Mark Middler, George Serghe, Timothy Oldroyd, John Sylvan *Rebels*; Brian Moorhead *Guard*; Alan Chuntz *Stuntman/ Guard*; Barney Lawrence, Ian Sheridan, Richard Sheekey, Michael Bryden *Guards*.

CREDITS *Written by* Terrance Dicks. *Fight Arranger* Stuart Fell [4]. *Incidental Music* Paddy Kingsland. *Special Sound* Dick Mills. *Production Assistant* Rosalyn Wolfes. *Production Unit Manager* Angela Smith. *Director's Assistant* Jane Wellesley. *Assistant Floor Manager* Lynn Richards. *Film Cameraman* Fintan Sheehan [1]. *Film Sound* Bryan Showell [1]. *Film Editor* John Lee [1]. *Visual Effects Designer* Tony Harding. *Video Effects* Dave Chapman. *Vision Mixer* Carol Johnson [and Paul del Bravo, uncredited]. *Videotape Editor* Rod Waldron. *Studio Lighting* Bert Postlethwaite. *Studio Sound* John Howell. *Technical Manager* Errol Ryan. *Senior Cameraman* Alec Wheal. *Costume Designer* Amy Roberts. *Make-up Artist* Norma Hill. *Script Editor* Christopher H Bidmead. *Graphics Designer* Sid Sutton. *Designer* Christine Ruscoe. *Executive Producer* Barry Letts. *Producer* John Nathan-Turner. *Director* Peter Moffatt. BBC © 1980

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (Chart pos)	App index
Part One	22 November 1980	5.40-6.05pm	22'24"	5.8M (119th)	-
Part Two	29 November 1980	5.40-6.05pm	23'16"	5.3M (136th)	-
Part Three	6 December 1980	5.40-6.05pm	24'13"	4.4M (145th)	-
Part Four	13 December 1980	5.40-6.05pm	24'54"	5.4M (125th)	69



Adventure capitalist

Back in the 1960s, many black-and-white Doctor Whos were recorded at the Riverside Studios, Hammersmith – so the Studios' cafe seems an appropriate enough place to meet the man who brought one of the Doctor's most memorable 1980s adversaries to life. Benjamin Cook interviews Nabil Shaban . . .

Actor, writer, director and self-confessed *Doctor Who* fan Nabil Shaban played the sadistic megalomaniac Sil, the slimiest of all the Mentors of Thoros Beta, in both *Vengeance on Varos* and the 'Mindwarp' segment of *The Trial of a Time Lord*. He also, it transpires, has a bit of a thing about the number 53: "I'm plagued by that bloody number," he groans. "It follows me everywhere. Look at that!"

I follow his glance to see Warren Mitchell – Alf Garnett from *Till Death Us Do Part* – sat at the table opposite tucking into a salad. "Someone I recognise is sitting at table number 53. Why number 53? None of the other tables have numbers on them. There aren't even 53 tables in here!" Coincidence? "Oh, no! You've just witnessed a supernatural event. The number 53 is always cropping up. I was born in 1953; whenever I get stuck in a traffic jam my milometer reads 53; my mobile phone number adds up to 53; my girlfriend's name adds up to 53 in numerological terms; and every time I look at my watch the time is 53 minutes past." Maybe your watch has stopped? "No! Even the letters of my name add up to 53." Do they? "Well . . . they do in Yiddish! I've got a feeling that it's connected to UFOs or the Holy Grail. It's freaky!"

Turkish-born Nabil suffers from a disease called osteogenesis imperfecta. Rejected by his mother at birth, he was brought to England as a child when it was evident his legs would never fully grow and he would be confined to a wheelchair. "As a child, I didn't believe that my disability should stop me from doing anything I wanted to do – I didn't see any reason why it should. So when I was about seven years old, a bunch of actors dressed in Elizabethan costume visited the hospital in which I was staying and I was thinking, 'I wouldn't mind dressing up like that for a living.' Then whenever I watched television on the ward, I'd think how wonderful it must be to play lots of different characters and pretend to have amazing adventures. That was when I decided I wanted to be an actor."

Some of the most inspiring adventures turned out to be the Doctor's. "I was a massive fan of *Doctor Who* as a kid. I started watching it back in 1963, although I missed the first episode because I wasn't allowed to watch it! The children's home which I lived in consisted of six 'family groups' and mine was quite strict. So they banned *Doctor Who* because they thought it would be too frightening, even though I really wanted to see it. Then one day, I was invited to a local doctor's house and his son had already become a *Doctor Who* addict. So they said, "I hope you don't mind, but our son would like to watch *Doctor Who*," and I was thinking, 'Great! At last I get a chance to see it!' It was the very first Dalek episode and I absolutely loved it. I decided that nothing would stop me from watching the next episode, so when I got back to the children's home, I fought and argued and shouted until they gave in."

With the Governor of Varos (Martin Jarvis)

'I once sent pictures of me as Sil to lots of Labour MPs, suggesting he was the ideal Tory party candidate!'

He continued to watch the show until Peter Davison took over. "I could never get to grips with Davison's portrayal – he was too pretty – and so that's when I got bored and stopped watching. I still think William Hartnell was the best Doctor and I now only tend to buy the Hartnell stories on video. I bought *The Keys of Marinus* the other day and all these years later I still find Hartnell's portrayal amusing – especially when he fluffs his lines!" Nabil also admits to not having yet seen the 1996 TV Movie. "I keep thinking of getting the video, but every time I read the description on the back cover I'm put off. I'm really anti-American and so I don't think I could bear to watch, but if I find a really cheap copy I might buy it." How cheap? "Very cheap! A couple of quid. I like Paul McGann, but most American movies are all style and no –"

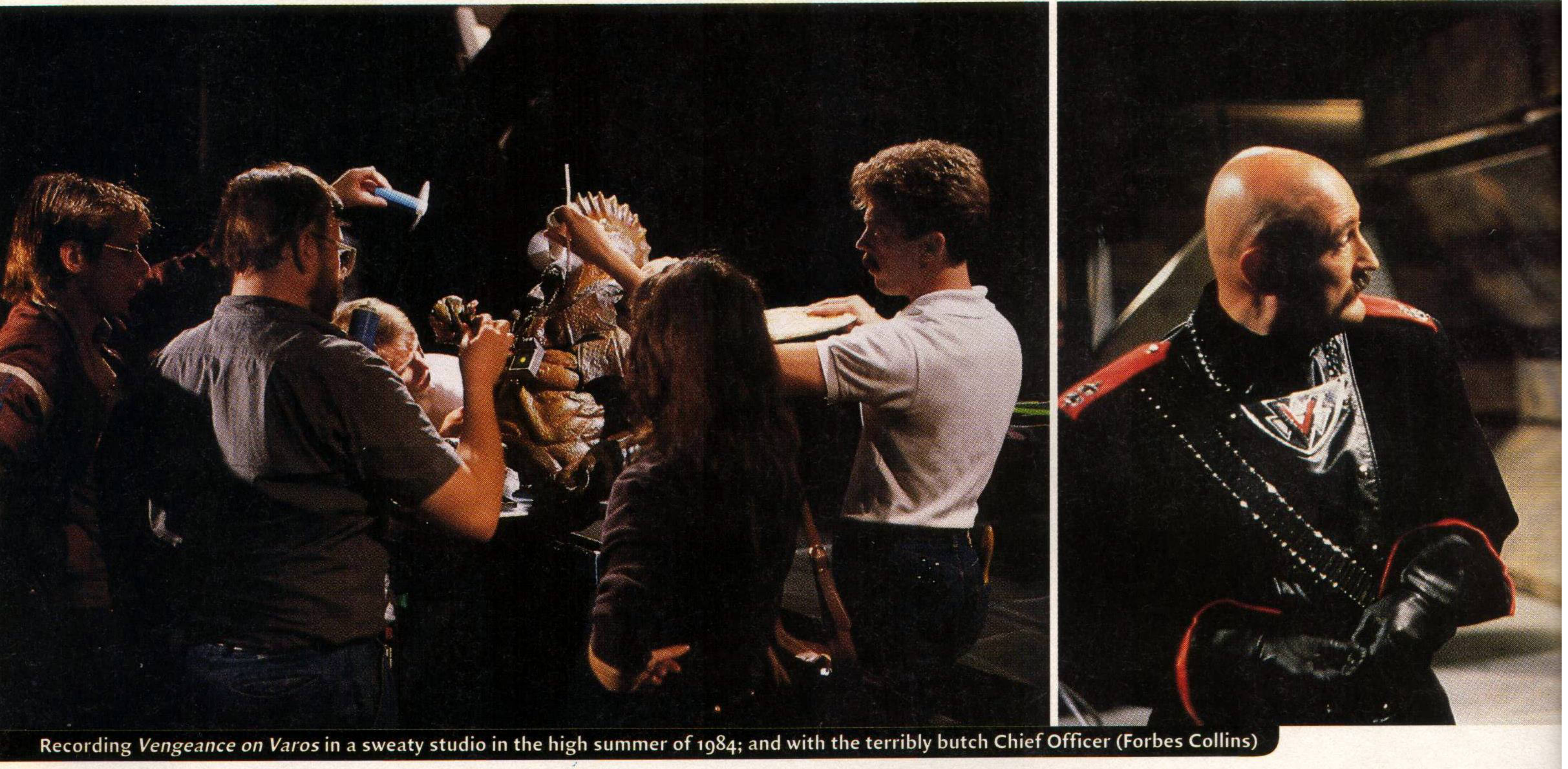
Nabil's flow is interrupted by the arrival of the aforementioned Warren Mitchell – an old acquaintance – at our table. "Warren! Nice to see you. I thought it was you but I wasn't quite sure."

Warren notices me sitting on the other side of the table. "Oh, I beg your pardon," he says. "I'm not interrupting am I?" As Nabil explains that he is being interviewed for **DWM**, I realise that Warren is one of the few 'big name' British actors not to have appeared in the show. "*Doctor Who?*" Warren looks slightly alarmed. "I'd better leave you to it then." He wishes us both well and heads off hastily in the direction of the bar.

Nabil waits until he is out of earshot. "Did you see that?" he exclaims. "Warren Mitchell just spat in my eye!" We're going off on something of a tangent. Attempting to get back on track, I ask Nabil how he landed the part of Sil in *Vengeance on Varos*. "Well, [director] Ron Jones and [*Doctor Who* producer] John Nathan-Turner were finding it difficult to cast Sil. They'd considered lots of dwarfs and midgets, but none of them were suitable and Ron was explaining this to Martin Jarvis [who had been cast as the Varosian Governor]. So Martin went home and told his wife that work was being held up because they couldn't find anybody to play Sil. 'But we know the ideal person for the part,' she said, reminding him of a television documentary that they'd seem me in back in 1981. So following Martin's advice, Ron got in touch with Graiai – the company of disabled actors which I had set up. I was no longer working with Graiai, but they were able to contact me and so I went for an audition.

"At the time, I didn't know about Martin's involvement, so I assumed I was having to compete like anybody else. But after I'd read a couple of scenes Ron said, 'Nabil, I put my cards on the table – I really want you for the part. Will you accept?' I accepted immediately because a part in *Doctor Who* was like a dream come true, particularly as I'd tried to get in before. When Roger Delgado [the Master]

Photos: BBC Video [6]



Recording *Vengeance on Varos* in a sweaty studio in the high summer of 1984; and with the terribly butch Chief Officer (Forbes Collins)

died back in 1973, I wrote to [then *Doctor Who* producer] Barry Letts suggesting that I could take-over as the Master. Then during the early 1980s, I wrote to John Nathan-Turner and said, 'If ever you need a new Doctor, I'm your man.' He wrote back saying, 'Yeah, okay, maybe one day,' but not very convincingly."

Nabil recalls his first day of rehearsals: "I arrived at the BBC and by sheer chance I got into the lift with Patrick Troughton. I didn't tell him where I was going, we just nodded to each other, and I sat there thinking, 'Wow! This has to be a good omen.' However, I was a relatively inexperienced actor – I hadn't even received any proper training – and I was so afraid of messing up that I'd learned all my lines by the very first day. I assumed all the other cast members would have done the same, so I was embarrassed to discover that I was the only one to know the script word-perfect. I tried pretending not to know my lines, but the others saw through my ruse and Colin Baker teased that I was a swot and trying to impress the 'teacher'!"

'I actually modelled Sil on Gollum from The Lord of the Rings – very snake-like and animalistic'

According to Nabil, Sil is "an intergalactic Arthur Daley. He's an obnoxious, manipulative, greedy opportunist, but also very much a coward. He's everything that I despise. Sil doesn't care if other people are suffering as long as he's all right. In fact, he's a typical product of the Thatcher era! He and Thatcher would get on very well together. I once sent pictures of me as Sil to lots of Labour MPs, suggesting that he was the ideal Tory party candidate! Sil would feel at home amongst the Tories."

Talking of slimy, cold-blooded, reptilian creatures . . . "I actually modelled Sil on Gollum from *Lord of the Rings* – very snake-like and animalistic. In fact, I learned Sil's laugh from a snake. You see, at the read-through, Ron asked me to do the laugh and all I could manage was a rather pathetic whimper. [Writer] Philip Martin had made a big thing of the laugh in his script and so I was getting really worried. I knew that if I could get the laugh right, the rest of the character would fall into place, so I practiced and practiced but to no avail. However, as luck would have it, a friend of mine had a pet python – and as I observed it flick its tongue back and forth, I suddenly realised how to do Sil's warble. So at the first rehearsal, I demonstrated the laugh and everyone fell about hysterically. The cast loved it and I've never seen Ron look so relieved.' I wonder whether Nabil can still remember how to do Sil's deliciously evil cackle. "I think so." He does it perfectly, much to the alarm of a woman on the neighbouring table who decides to abandon her egg mayonnaise.

Trading insults with the Doctor on Thoros Beta

Nabil has "painful" memories of his Sil costume. "God, it was uncomfortable! It was originally a one-piece latex body suit, but Ron was furious because this meant that I couldn't do up the head. They'd already decided that the head piece should be separate and so they had to, literally, cut off Sil's head with a knife! They then glued it to my face so that when I moved my head, Sil's would move with me. But because I was so hot inside this rubber suit, the sweat made the glue come unstuck and there were times when my face would move but the head wouldn't. It delayed us all terribly, so they tried to solve the problem by punching holes in the head to let in more air!

"The make-up job took about two hours and so I had to be there by five o'clock in the morning. Once the costume and make-up was on, I then had to stay in it for the whole day and it was so exhausting because we sometimes didn't finish until 11 o'clock at night. I even had to operate Sil's tail by moving my legs about inside and so it was all very tiring. They gave me a personal assistant whose job was to provide me with tea and coffee and to fan my face so as the make-up didn't run!" Having recorded his final scene, Nabil got a well-deserved round of applause from his fellow cast members after having endured the discomfort of the costume. "I think they felt sorry for me!" he laughs.

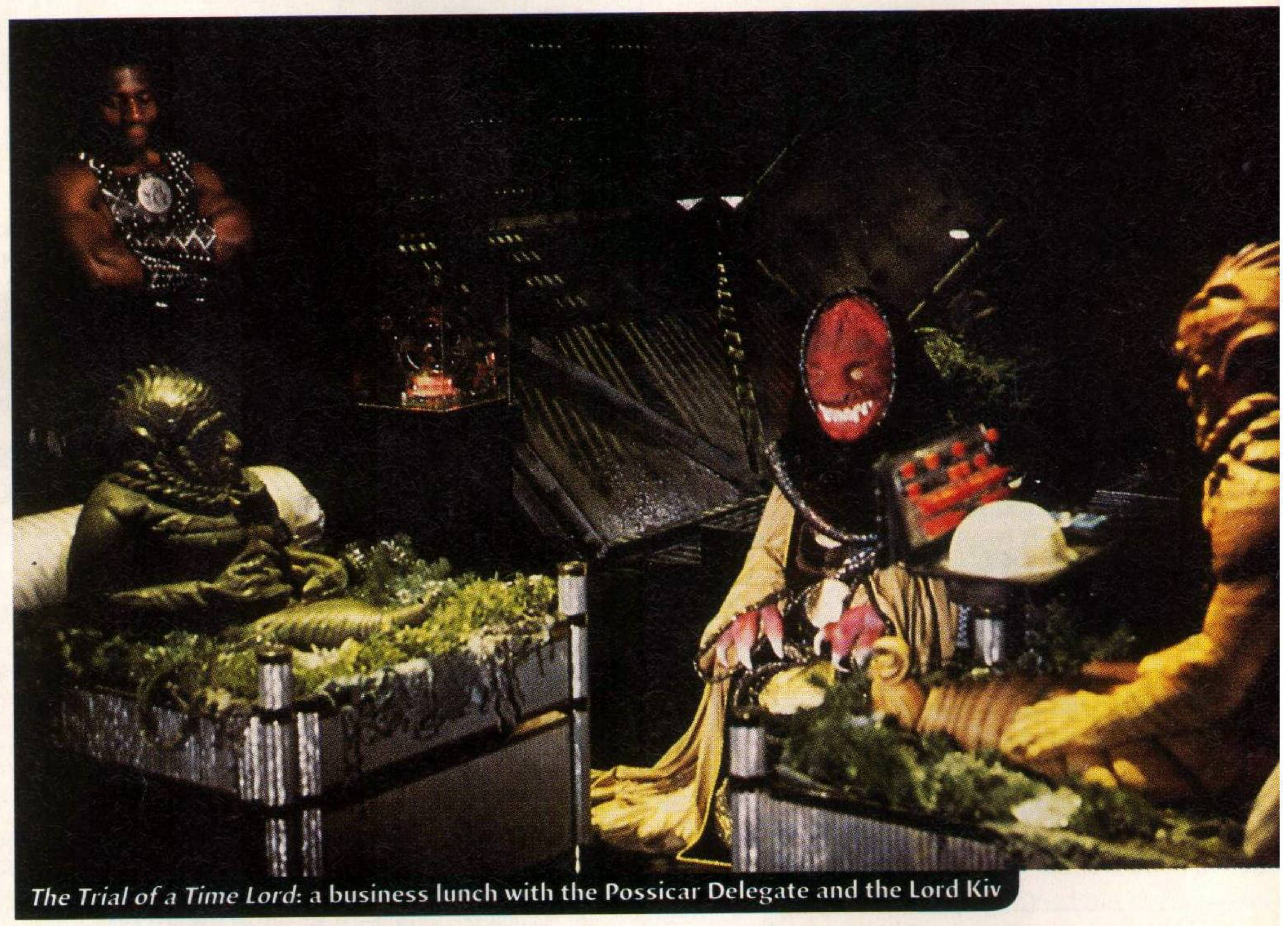
He also reveals that "they were originally going to kill Sil off at the end of *Vengeance*, but then they changed their minds. Instead, they left the ending slightly ambiguous and Colin Baker told me, 'You're definitely going to be back – I can feel it.' Ron Jones said the same. Then a couple of days after we'd finished filming, John Nathan-Turner got in touch and asked if I would have dinner with him. He said that he wanted me to return for another story and he offered me a fee and I signed the contract. They wanted to make sure that I'd definitely be available." The serial was provisionally entitled *Mission to Magnus* and was also to have featured the return of the Ice Warriors. "I was really looking forward to working with the Ice Warriors, but then they announced that *Doctor Who* was to be 'postponed' for 18 months and we never knew if it would ever come back. Actors get used to disappointments but this was more disappointing than most. I never even got to see the script, although they still had to pay me my fee!"

When *Doctor Who* did return 18 months later, Nabil was once again invited to don the latex for Parts Five to Eight of *The Trial of a Time Lord*. "This was the story in which I had to stuff my face with 'marsh minnows'," remembers Nabil, "but they were actually dyed peaches. I had a choice of either avocadoes or peaches and so I chose the latter." Were they nice? "The peaches weren't bad, but the dye made me feel sick and after a while I got the runs. And believe you me, having the runs in a one-piece body suit which you're not allowed to take off is not at all pleasant! I was able to control it, but a lot of the time I was very uncomfortable."

Despite such agonies, Nabil enjoyed working on *Trial*. "It was nice to be back, although obviously it wasn't as exciting as *Varos* has been. I also felt that *Trial*'s plot was far too complex – none of us understood it! I preferred *Vengeance*'s parallels between Varos and Thatcher's Britain. Varos was only a short step away from 1980s Britain and I think that's why the BBC received so many complaints." So it had nothing at all to do with the story's substantial violent content? "Well, I suppose it might have done. The likes of Mary Whitehouse got in a bit of a fluster over *Vengeance* and so they decided to tone down Sil's character in *Trial* and make him more comic. I felt this was rather a shame because I'd always tried to make Sil as evil as possible. I wanted to show the pleasures of being evil, but instead Sil had to bow down to [Mentor leader] Lord Kiv the whole time. I wanted Sil to be in control. Sil was a megalomaniac and I felt like being one too. Instead it was always, 'Yes, Lord Kiv' this and 'No, Lord Kiv' that. Cringing!"

Despite hating Kiv with a passion, Nabil relished working with actor Christopher Ryan. "I was a huge fan of *The Young Ones* and so it was a great honour to be working with Chris. I'd also enjoyed Brian Blessed [King Yrcanos] in *I Claudius* and so I was constantly star-worshipping. Brian has got a huge personality and, like Colin Baker, he was always cracking jokes and playing the fool. So when they got together, Colin and Brian used to compete to see who was the funniest and so rehearsals were a total shambles. They would crack joke after joke and the whole cast would be reduced to tears. Ron Jones laughed too, but I could see in the back of his eyes that he was thinking, 'Oh my God! Please can we get on with some work?' But despite the chaos of rehearsals, there was generally a good professional atmosphere on set. Colin Baker and Nicola Bryant were both lovely and, having worked together previously, we were like old mates. It's a shame that we haven't kept in touch, but at the end of the day I suppose I'm still an outsider."

'The marshminnows gave me the runs – which, believe you me, is not at all pleasant in a one-piece body suit !'



The Trial of a Time Lord: a business lunch with the Possicar Delegate and the Lord Kiv

I ask Nabil his opinion on Sil's popularity amongst *Doctor Who*'s younger viewers. "I got lots of letters from children saying how much they loved Sil and I was thinking, 'Oh, no. I've failed – they're supposed to hate me!' But they didn't. They loved Sil and I think that was partly because I was taking the character seriously. Children like to see that they're being treated with respect – they're much more intelligent than adults give then credit for. I also think that Sil's voice and laugh were distinctive enough for children to be able to imitate in the playground. I remember imitating the Daleks as a kid and it's their voices that make them so distinctive." Nabil was even invited onto *Blue Peter* to promote *The Trial of a Time Lord*. "I was thrilled to appear on *Blue Peter* because I'd watched it as a kid and already owned a number of *Blue Peter* badges. They wanted me to appear in my Sil costume, although they were going to interview me as Nabil Shaban. I thought this was rather silly and so I said, 'If I'm in my costume you interview Sil; if you want to interview Nabil, I'm not wearing the costume.' I don't think they were very pleased, but in the end the presenter asked Sil questions on Nabil's behalf as a kind of compromise."

After working on *Doctor Who*, Nabil attended several conventions and "thoroughly enjoyed them. Being a *Doctor Who* fan myself, they enabled me to meet childhood heroes like Jon Pertwee, William Russell, Carole Ann Ford and Frazer Hines. I also loved meeting the fans. Conventions were my way of saying 'thank you' and I only stopped attending because I felt I had nothing new to say. I felt sorry for the fans who were probably thinking, 'Oh, no – not him again! How boring.' Although, it would be nice to be invited to one again some day."

As Nabil reminisces, I realise that for the last ten minutes we've been sitting in semi-darkness. We are the only customers left in the cafeteria and impatient bar staff have switched off the lights. Aware that they may be trying to tell us something, we decide to call it a day. As we head towards the foyer, Nabil tells me why he's certain that *Doctor Who* will return before too long. "I wrote a letter to the BBC Director-General a few weeks ago, telling him that he should *a*, bring back *Doctor Who*, and *b*, I should play the Doctor! My idea is that Sil grows legs and walks off, whilst the Doctor shrinks and, unable to walk, goes about in a hover-chair. Then I could play the Doctor and his future would be assured!" DWM

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DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (Out/TARDIS) **Ar** Snakedance **Ts** The Abominable Snowmen 4 **Ft** Alien worlds; audio books **St** Up Above the Gods (Starkings/Sullivan) **Tx** Meridians 1 (Andrew Cartmel)

DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (Out/TARDIS) **Ar** The Ark **Ts** The Abominable Snowmen 5 **Ft** Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 1 (Alan Barnes/Geraghty) **Tx** Meridians 2 (Andrew Cartmel)

DWM 229 **It** John Bloomfield; Nicholas Courtney **Ar** The Face of Evil **Ts** The Abominable Snowmen 5 **Ft** Downtime; Vox pops; Missing Stories, The Song of the Space Whale **St** The Curse of the Scarab 2 **Tx** Meridians 3

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DWM 230 **It** Nicholas Mallett; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (Out/TARDIS) **Ar** The Mutants **Ts** The Abominable Snowmen 5 **St** The Curse of the Scarab 3 **Tx** The Final Analysis 1 (Roberts)

DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (Out/TARDIS) **Ar** Timelash **Ts** The Abominable Snowmen 5 **Ft** The Five Doctors Special Edition; Michael Wisher tribute **St** Operation Proteus 1 (Roberts/Geraghty)

DWM 232 **It** Matthew Robinson; Richard Martin 1; Roger Cheveley **Ar** The War Games **Ft** Panopticon 95 **St** Operation Proteus 2 **Tx** The Final Analysis 2

DWM 233 **It** Richard Martin 2; Michael Young **Ar** The Massacre of St Bartholomew's Eve **Ts** The Highlanders 1 **Ft** The JN-T Memoirs; creation of the series **St** Operation Proteus 3 **Tx** The Final Analysis 3

DWM 240 **It** Philip Segal; Mark Eden **Ar** Marco Polo **Ts** The Evil of the Daleks 4 **Ft** TV Movie review; survey results; the JN-T Memoirs 8 **St** Ground Zero 3

DWM 242 **It** Nicholas Courtney (Out/TARDIS); Chris D'Oyly John **Ar** The Space Pirates **Ts** The Evil of the Daleks 6 **Ft** Class 4G on TV Movie; Doctor Who's 20 greatest moments **St** Ground Zero 5

DWM 243 **It** Frazer Hines; Derek Martinus; Philip Segal (Out/TARDIS) **Ar** Underworld **Ts** The Evil of the Daleks 7 **Ft** Time travel; local groups **St** Doctor Who and the Fangs of Time (Sean Longcroft)

DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** Silver Nemesis **Ft** J'adore/j'accuse the Cybermen; conventions; time travel 2 **St** Endgame 1 (Barnes/Geraghty)

DWM 245 **It** Chris Clough **Ar** The Mind Robber **Ft** The JN-T Memoirs 9; Roots 1; Who stories with the same plot; The High Council on TV Movie **St** Endgame 2

DWM 246 **It** Pennant Roberts **Ar** The Time Warrior **Ft** The future of Doctor Who; Panopticon '96; 20 forgotten functions of the TARDIS; The JN-T Memoirs **St** Endgame 3

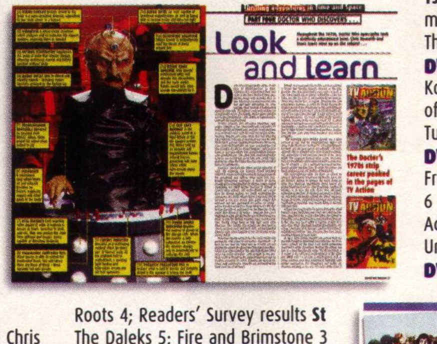
DWM 248 **It** Graham Williams 1; Pennant Roberts 2; K9 (Out/TARDIS) **Ar** The Sensorites **Ft** Roots 2; fanzines; The JN-T Memoirs **St** The Keep 1 (Barnes/Geraghty)

DWM 249 **It** Wendy Padbury (Out/TARDIS); Graham Williams **Ar** The Trial of a Time Lord (Parts Five-Eight) **Ft** Cliffhangers; The JN-T Memoirs 13 **St** The Daleks 2 (John Lawrence/Ron Turner); The Keep 2 (Barnes/Geraghty)

DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** The Romans **Ts** The Macra Terror 1 **Ft** Personality of the Doctor 1; Doctor Who dictionary; Roots 3 **St** The Daleks 3; Fire and Brimstone 1 (Barnes/Geraghty)

DWM 252 **Ar** The Ambassadors of Death **Ts** The Macra Terror 2 **Ft** Terry Nation tribute; overview of the New Adventures; personality of the Doctor 2 **St** The Daleks 4; Fire and Brimstone 2

DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt 1 **Ar** The Pirate Planet **Ts** The Macra Terror 3 **Ft** Rebuilding The War Machines; Roots 4; Readers' Survey results **St** The Daleks 5; Fire and Brimstone 3



DWM 254 **It** Yee Jee Tso (Out/TARDIS) Peter Moffatt 2; Tristan de Vere Cole; John Davies **Ar** The Wheel in Space **Ts** The Macra Terror 4 **Ft** The Master; Manopticon 5 **St** The Daleks 6; Fire and Brimstone 4

DWM 257 **It** Christopher H Bidmead 1; Mark Strickson (Out/TARDIS) **Ar** Logopolis **Ft** Out of the Vaults 3; Doctor Who CD-Rom **St** Tooth and Claw 1 (Barnes/Geraghty)

DWM 258 **It** Tom Baker; Christopher H Bidmead 2 **Ar** Castrovalva **Ft** Roots 6 **St** Tooth and Claw 2

DWM 260 **It** Bonnie Langford **Ar** The Three Doctors **Ts** The Faceless Ones 1 **Ft** Sydney Newman tribute; Tom Baker vox pops **St** Tooth and Claw 4

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DWM 262 **It** Mary Tamm; Gerard Murphy/Fiona Walker **Ar** The Dominators **Ts** The Faceless Ones 3 **Ft** Doctor Who's London **St** The Final Chapter 1 (Barnes/Geraghty)

DWM 264 **It** Michael E Briant 2; Richard Franklin (Out/TARDIS) **Ar** The Claws of Axos **Ts** The Faceless Ones 5 **Ft** Doctor Who in the USA **St** The Final Chapter 3

DWM 266 **It** Paddy Russell; Donald Pickering & Wanda Ventham **Ar** The Aztecs **Ts** The Faceless Ones 6 **Ft** Doctor Who trivia **St** Wormwood 1 (Gray/Geraghty)

DWM 267 **It** Barbara Clegg; Paul Cornell **Ar** Shada **Ft** Spiking the canon **St** Wormwood 2 (Gray/Geraghty)

DWM 268 **It** Mervyn Haisman; Rodney Bennett; Katy Manning (Out/TARDIS) **Ar** The Time Monster **Ft** Sexuality in Doctor Who **St** Wormwood 3

DWM 269 **It** David Fisher; Nerys Hughes/Simon Rouse; Tony Virgo; Christopher Villiers **Ar** The King's Demons **Ft** Doctor Who on Junior Points of View 1 **St** Wormwood 4

DWM 270 **It** Barry Letts; Ken Grieve **Ar** The Twin Dilemma **Ft** The making of Auton 2; Doctor Who on Junior Points of View 2 **St** Wormwood 5

DWM 272 16 extra pages! **It** Terrance Dicks 1; Waris Hussein; Terry Molloy; Lalla Ward (Out/TARDIS) **Ar** The Daleks' Master Plan **Ft** Further adventures of the Eighth Doctor; watching Master Plan **St** Happy Deathday (Gray/Roger Langridge)

DWM 273 **It** Robert Banks Stewart; Terrance Dicks 2 **Ar** Nightmare of Eden **Ts** The Enemy of the World 1 **Ft** Developing the Third Doctor 1 **St** The Fallen 1 (Gray/Geraghty)

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DWM 276 **It** Robert Sloman; Malcolm Kohll **Ar** Inside the Spaceship **Ts** The Enemy of the World 5 **Ft** 1960s spin-offs; Ron Turner tribute **St** The Fallen 4

DWM 277 **It** Andrew Morgan **Ar** Fury From the Deep **Ts** The Enemy of the World 6 **Ft** Watching Who in context; The Missing Adventures/Past Doctors novels **St** Unnatural Born Killers (Salmon)

DWM 278 **It** Anthony Read **Ar** Death to the Daleks **Ft** Comic Relief; BBC Video **St** The Road to Hell 1 (Gray/Geraghty)

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DWM 280 Free pull-out! **It** George Gallaccio **Ar** The Dalek Invasion of Earth **Ts** The Crusade 2 & 4 **Ft** By any other name; Who on the Net **St** The Road to Hell 3

DWM 281 **It** Sarah Hellings **Ar** The Tomb of the Cybermen **Ft** Doctor Who storytelling devices; 1970s spin-off products **St** The Road to Hell 4

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Shelf Life

With **Vanessa Bishop**

DOCTOR WHO: LAND OF THE DEAD

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Cold comfort for the Fifth Doctor and Nyssa in an Alaskan adventure which breaks little new ground.

Had Willy Wonka, the confectionery wizard of Roald Dahl's imagination, harboured a passion for natural history instead of chocolate, he might well have built the kind of home in which the Doctor and Nyssa are forced to take shelter in *Land of the Dead*. Owned by wealthy Englishman Shaun Brett, the house hides many secrets; its exterior is blasted by Alaskan snows, but its interior is a monument to nature – a collection of contained environments including the macabre Bone Room, the Earth Room and the Sea Room. Having the Doctor open doors onto such unexpected surroundings recalls the mad-as-you-like surrealism of **DWM**'s mid-1980s comic strips – those drawn by artist John Ridgway in particular.

There are problems, though, in representing the more fantastical. As is becoming clear, audio *Doctor Who* is a strange beast. The majority of its listeners are well aware of how the series looks from its 26 years of TV visuals – so, rightly or wrongly, when the Doctor views the Sea Room, for example, I see a shot of Peter Davison's back with a door frame and a CSO ocean beyond. Likewise, on entering the Bone Room I see a glass shot, or some tricked perspective angle, which helps extend the chamber above the performers' heads. But the monsters in *Land of the Dead* are impossible to reconcile with anything *Doctor Who* ever produced. You might just imagine them fitting in a Ridgway panel, or within the pages of a trippy Paul Magrs novel, but here they can only be achieved by means of ultra-modern computer-generated effects, and feel oddly out-of-place with the Fifth Doctor's period. Despite audio's capacity to do anything, performed *Doctor Who* has me picturing contemporaneous television. I don't see this as a lack of imagination, more a matter of instinct; the smallness, the closeness, of TV *Doctor Who* is only partly a reflection of its budgetary and technical limitations – it's also an essential part of its style.

When a long-dead menace is encouraged back into life 25 minutes into the first episode, you realise that scriptwriter Stephen Cole's story is mixed from the most tried-and-tested *Doctor Who* formula. While *Land of the Dead* displays the kind of atmospheric horror rare in a Fifth Doctor story – *Snakedance* and *The Awakening* apart – it retains the era's preference for chatter. Compared to Big Finish's earlier plays, the writing is denser and the action slower to the stage.

The monsters, again, are the reason why *Land of the Dead* seems more wordy. Since its creatures are only able to roar, the cast work doubly hard on their behalf, informing us just when they're about to exit or enter – and often falling into the audio trap of describing their appearance and actions to characters who can already see them. For a while, it seems a bit like the Doctor and UNIT trying to surmise the plot of *Invasion of the Dinosaurs* solely by chatting to the T-Rex.

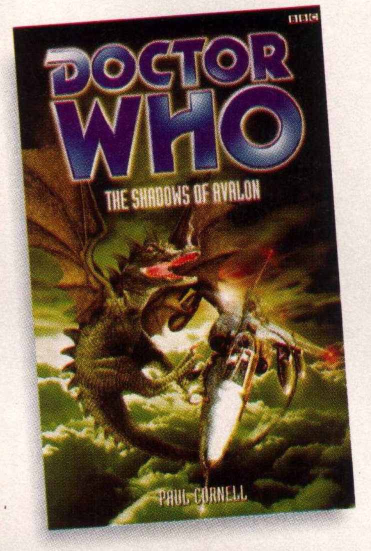
Ranking just behind *Phantasmagoria* and *Whispers of Terror* rather than on an exact par with them, *Land of the Dead* continues to rehabilitate the Fifth Doctor. A more incisive, less self-deprecating lead than he was on TV, Davison's command of the role is now so confident and improved, it's as though he's finally convinced himself of his own suitability in the part.

The tried-and-tested formula of Land of the Dead contains the kind of atmospheric horror rare in a Fifth Doctor story

Placed on the cusp of Season 20 (not a favourite of mine), the presence of Nyssa of Traken (not a favourite companion, either) is obligatory. Despite Cole's valiant attempts to reflect the unusual circumstances of her orphanhood, she remains a tribute to vacuum spaces – a cold, soulless companion whose dialogue, given Sarah Sutton's detached delivery, rarely appears natural or at ease.

Beneath some offbeat imagery, in *Land of the Dead* Big Finish has constructed what used to be called a standard adventure, back when such things were acceptable. Neither an event nor an experiment, it's a down-the-line, uncomplicated battle against evil, which – with archaeological digs, uncomplicated resolutions and all – is exactly the type *Doctor Who* will always enjoy.

DOCTOR WHO: THE SHADOWS OF AVALON



Novel BBC Books **Author** Paul Cornell
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ISBN 0 563 55588 2 **Available** Now

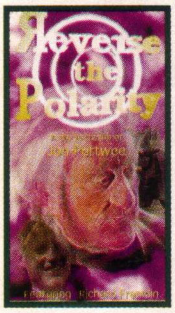
Transcending the story cycle it concludes, Paul Cornell's latest works traditional elements to moving effect.

Given the hype and expectation surrounding the story arc that's been running in the Eighth Doctor novels since last summer, it was always going to be fair to assume that its concluding part would attempt to be as bold and iconoclastic as the book which started it all, Lawrence Miles' *Interference*.

Surprisingly, *The Shadows of Avalon* displays no such ambition – and nor does it feel bound to answer some of the arc's long-standing questions. Consequently, those awaiting further explanation of *The Blue Angel*'s Obverse, or the Third Doctor's uncanonical death in *Interference*, will join long-term fans of author Paul Cornell in being more surprised at what *isn't* contained within his latest novel than what is.

In a marked change in storytelling style, *Shelf Life* is led to describe *The Shadows of Avalon* as 'traditional'. Certainly, it's less self-indulgent than Paul's later works for Virgin – and includes more plot and adventure than the home-spun psycho-analysis typical of his earlier novels.

Shifting between Earth, 2012 and the dimension of Avalon, *The Shadows of Avalon* is what *Battlefield* could have been, given a thorough kicking to make it more watchable. Elements including the hijacking of a nuclear missile, a Warrior Queen and *Happy Endings*' rejuvenated Brigadier reflect the content of Season 26's opening serial – but on every level, character motivation in



REVERSE THE POLARITY: A DAY IN THE LIFE OF JON PERTWEE

Archangel Media £tba

Personally, I can't remember a time when Jon Pertwee's career *wasn't* being documented. I've known it for so long now that I think it's probably been with me since the womb. It's a CV so often repeated that I suspect it's part of British babies' genetic make-up – and children are being born already wise to exactly where in Tooting Bec it's most frightening to find a Yeti. *Reverse the Polarity* would hope this wasn't the case – and is of greatest value to Pertwee novices intrigued by the recent BBC2 repeats.

Interviewed during the Edinburgh leg of a 1992 video promotion, Pertwee's captured in exceptionally relaxed mood. Spliced with footage of Richard Franklin and fans, we follow the actor through press calls and signing sessions. Undoubtedly, the extracts from Pertwee-starring TV pilot *Starwatch* are the tape's scoop. Although fascinating, it's unsurprising that this science-fiction drama remained undeveloped, seeming to be no more than the sort of fare a lazy channel might chance running in a midweek children's slot.

The Shadows of Avalon is everything Season 26's Battlefield could have been

particular, *Shadows of Avalon* embarrasses it deeply.

For me, it'd be difficult to choose between reading a sword-and-sorcery novel and shacking up with the Slyther. Cornell's Avalon, however, is a wilder, less insufferable Celtic paradise – a blueprint for a Henson Studios fantasy at its most extreme, but rarely as wistful or pondering as the archetypal Camelot.

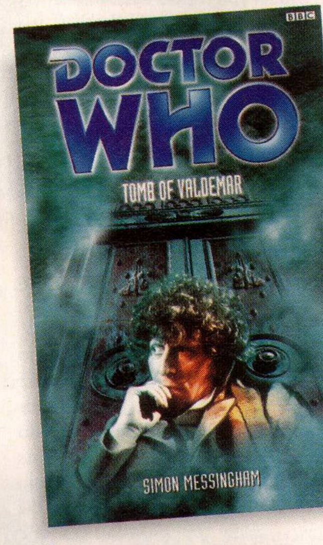
Shelf Life was amused to note that, so soon after having answered "guns" and "soldiers solving the plot" when asked in *I, Who* what *doesn't* make good *Doctor Who*, Cornell's latest should include so much of both of these. Yet, true to his word, the author continues to vocalise his argument through the Doctor, constructing the most brittle relationship that the Time Lord has ever shared with the Brigadier.

Indeed – again, just as *Battlefield* should have been – this is the Brigadier's story. Judging by the number of appearances he's made in Cornell's novels, it could be suggested that the author has a fondness for Lethbridge-Stewart. It might also be suggested that the Brig is a favourite target – a coconut in a shy to be constantly replaced. Having been killed off and resurrected in both *No Future* and *Happy Endings*, *The Shadows of Avalon* finds him a widower undergoing psychiatric counselling. Cornell may have moved more to the centre, but he hasn't sold out. When exploring the Brigadier's grief to moving effect, the novel becomes an intense study of loss and its consequences, more typical of the work with which the author is associated.

Perhaps, though, the Brigadier is now a character best let lie. There's mileage in a situation where he, too, can boast a handful of lives, but eventually it devalues the Doctor himself. In never allowing its history to rest, no matter how much reinvention occurs, the Doctor's universe grows ever smaller and self-obsessed.

And so concludes a run of seven books. The story arc has proved something of a wild goose chase. What binds *The Shadows of Avalon* to *Interference* is a loose continuity no more deserving to be called an 'arc' than any previous batch of novels in the range. Admittedly, for the Doctor and his companions, *Shadows* concludes with an important and sizeable development – albeit one that could have been arrived at much sooner (just after *Interference*, perhaps?). The novels which have plugged the space between the two have been done no favours at all – moreover, the arc has distracted the reader from their other merits. *The Shadows of Avalon* is similarly cursed, and is greater than the arc which contains it.

DOCTOR WHO: TOMB OF VALDEMAR



Novel BBC Books **Author** Simon Messingham **Featuring** The Fourth Doctor, K9 and Romana **RRP** £5.99
ISBN 0 563 55591 2 **Available** Now

Stylish storytelling and a generous dash of wit underpin Simon Messingham's best novel yet.

Since Gareth Roberts bottled Season 17 so successfully for Virgin's *Missing Adventures*, other authors have given the whole Graham Williams era a wide berth. Only David A McIntee had joined Roberts in exploring the Fourth Doctor beyond Philip Hinchcliffe's producership (and even then with a sequel to Hinchcliffe's *The Talons of Weng-Chiang*). So a surprisingly fresh era is uncovered in Simon Messingham's appendage to Season 16, *Tomb of Valdemar*.

Following on from *The Ribos Operation*, it's set on the planet Ashkellia, where the Doctor and Romana's search for the Key to Time is interrupted by insane geneticist Paul Neville. Having attracted a cult following, Neville is a man with a mission – his life's obsession being to open the fabled Tomb of Valdemar, and release the Beast within.

Messingham reminds us of Donald Cotton's Target novelisation of *The Gunfighters* by providing a narrator, Miranda Pelham, who's a major player in the unfolding adventure. And how suitable it feels that a *Doctor Who* story should be told by a strange old woman sat in the corner of an inn, steeping her tale in awe and mystery. Miranda's narration makes the prose chatty and observational, her occasional questions interacting with the reader's own.

Possibly paralleling himself with Miranda – she too is a novelist, having written and retold her account of the Beast of Valdemar many times – the author uses her to comment upon events, second-guessing criticisms which might be applied to her story. One suspects that this is a mischievous attempt to wrong-foot reviewers by beating them to observations they might be about to make themselves, but it adds an unusual brand of self-awareness to the work. Messingham's use of the present tense, though striking and very direct, lends the novel the air of a voiceover. In this respect, *Tomb of Valdemar* is strangely reminiscent of BBC Video's reconstructed *Shada*.

What's remarkable in all this is how Messingham has managed to stop his novel from tearing itself apart – appearing, as it does, to be travelling in different directions at the same time. In constructing such a camp horror story, it's surprising he didn't simply place it earlier on in the Fourth Doctor's travels. But if he had, he wouldn't have been able to adopt the style and anarchy associated with Season 17. His Doctor, mugging his way through impossibly funny routines, behaves almost as irrationally as the novel's collection of crackpots. After the author's earlier books, *Zeta Major* and *The Face-eater*, this talent for comedy was most unexpected.

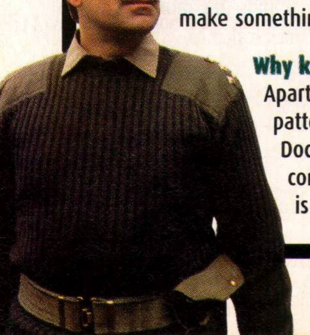
If, in some bizarre consumer test of *Doctor Who* fiction, books would be read without knowing the identity of their authors, it's highly unlikely many would believe that this could be the same person responsible for the much drier *Zeta Major* – their only similarity being that both rework established societies. After employing the early Catholic church as a basis for the Morestran Empire, here he applies the Tony Blair school of thinking to Oliver Cromwell's Protectorate regime, giving us the New Protectorate – among them Robert Hopkins, dogged pursuer of textbook nutter Paul Neville (and clearly indebted to Cromwell), plus a version of the famed Witchfinder General, Matthew Hopkins.

Ultimately, the eccentric *Tomb of Valdemar* becomes a little clogged, its structure splintered into too many groups pursuing too many different goals. It may feel like pushing your way through a crowded department store, but it's worth getting out the other side to discover the most surprising element of the framing story – and a most unexpected ending.

Devilishly good! DWM

TALKING BOOKS Paul Cornell

The author of* The Shadows of Avalon *on his traditional turn – and why the Brig brings tears to his eyes.



Was it a daunting task to conclude the Eighth Doctor story arc?

Rather. There were so many references from previous books to fit in. And I wanted to take the radical material from *Interference* and show that that too could be played as really traditional *Doctor Who*. This is such a traditional novel that I like to think it could be shown in the teatime slot on TV. I think that's the point of the arc – the heroism of the Doctor wins out in the end.

This was a deeply heartfelt book for me, something I really had to write. I believe in the values of old-fashioned *Doctor Who*, and it was good to apply those to Paul McGann's Doctor, and make something thumpingly adventurous and end-of-seasonish.

Why keep returning to the Brigadier in your novels?

Apart from Nick Courtney being such a lovely man, making me want to use his speech patterns, I love the fact that the Brigadier is as devoted to the military ethic as the Doctor is against it, but manages to do just as much good inside that system. The conflict between their philosophies played out in the context of their great friendship is always interesting. And he's so brave he makes me cry while I'm writing him.

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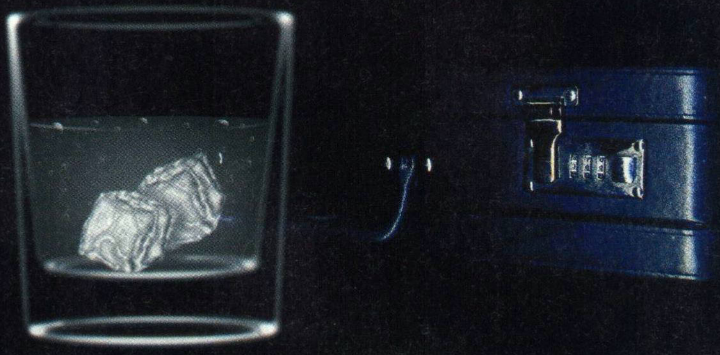

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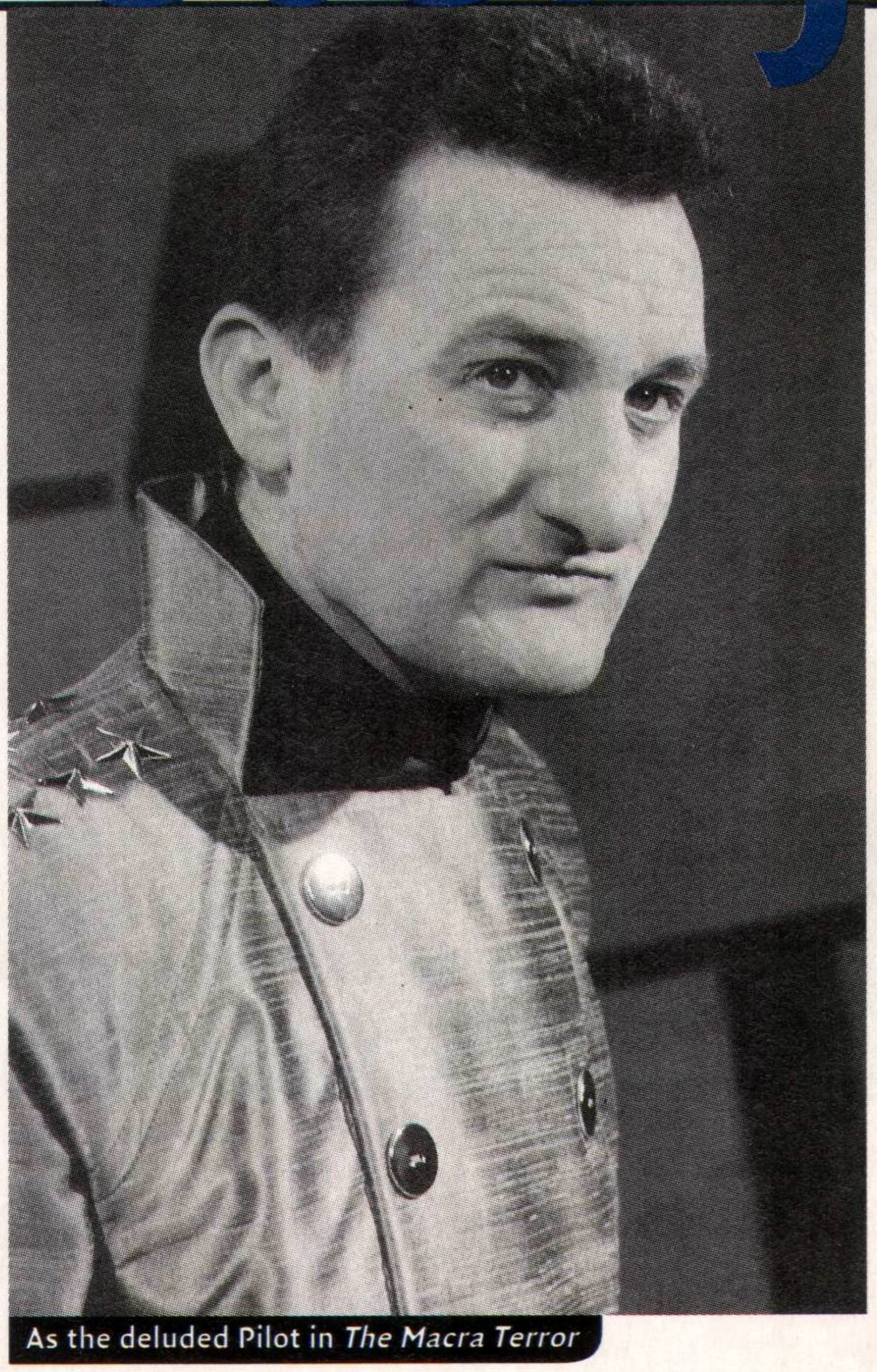
A firm favourite ever since his scene-stealing performance as the villainous Count Grendel in 1979's *The Androids of Tara*, actor Peter Jeffrey died on Christmas Day, aged 70. Just two weeks earlier, Lisa Gledhill spoke to him about his two star turns in *Doctor Who*.

Peter Jeffrey

As the scheming Grendel in *The Androids of Tara*

Oxford-educated, Peter Jeffrey first made his theatrical mark in a 1953 production of *Julius Caesar*, soon after becoming a lynchpin of the fledgling Royal Shakespeare Company; he'd remain a highly-regarded, much-demanded stage actor throughout his career. His films were many – he'll probably be best-remembered for his roles in Lindsay Anderson's loose 'state of the nation' trilogy comprising *If . . .*, *O Lucky Man!* and *Britannia Hospital* – but he was perhaps most often recognised for his work on the small screen.

Among his most prominent TV roles were King Philip of Spain in *Elizabeth R*, Oliver Cromwell in *By the Sword Divided* and Nicholas Bulstrode in *Middlemarch* – plus his last major TV work, as corrupt police head Sir Colin Blamire in 1996's multiple-award-winning *Our Friends in the North*. He might have been equally familiar, nonetheless, from guest appearances in long-running series such as, say, *The Avengers* – or, indeed, *Doctor Who*. Sat in his Warwickshire home early in December, he recalled the most prominent of his two appearances in the latter with real affection.


As the deluded Pilot in *The Macra Terror*

Photos: BBC [1] BBC Video [3]

"I got a phone call from my agent," he remembered, "saying *Doctor Who* were going to do a remake of *The Prisoner of Zenda*, and I thought that would be a lot of fun. I enjoyed doing *The Androids of Tara*. It was a glorious summer and it was lovely filming at Leeds Castle in Kent – I was able to take a day off and learn to play golf at the course round the castle!"

Often found playing villains and smooth-talking rogues, Peter was able to invest the nefarious Count Grendel of Gracht with a personality and panache all too rare in *Doctor Who* baddies – not that he ever tired of playing the anti-hero. "I have done a lot of bad guys. Having quite heavy features, I was often cast that way – but I've always thought if you weren't playing the hero, the next best thing was to play the villain!

"I suppose in something like *Doctor Who* there could be a temptation to go over the top, but I've always thought you have to play it very straight, just as with farce, or it doesn't work. I didn't treat it as science fiction, it was more like a historical drama.

"I know the series was very popular at the time. Some actors absolutely adored it and wanted to be in the show and to others it was just another job. Like any actor you just do your best for that episode, and it was a lot of fun.

"Grendel was a good character to play and I was glad he wasn't killed off at the end – it was always left open. I would have considered coming back if I'd been asked!"

Time may have obscured Peter's memory of the story's details – his battle with the fearsome Taran Beast, for example – but he did recall clearly the damsel he rescued from its ravening clutches. "I enjoyed working with Mary Tamm – we had a lot of scenes together. I even had to ride a horse with her. We appeared in another film together called *The Odessa File*, which was filmed in Munich. She was good to work with, and Tom Baker was also a good friend."

"I ALWAYS THOUGHT IF YOU WEREN'T PLAYING THE HERO, THE NEXT BEST THING WAS TO PLAY THE VILLAIN"

'GRENDEL WAS A GOOD CHARACTER. I'D HAVE CONSIDERED COMING BACK IF I'D BEEN ASKED!'

The role of Tara's scheming would-be regicide wasn't Peter's first brush with *Doctor Who*, however – having previously played the misguided Pilot of the crab-infested Colony in 1967's *The Macra Terror*. "We did it at Lime Grove," he remembered, "and all the strange machinery, the buttons and the sets were made of rather flimsy cardboard. I thought, 'We'll never get away with this,' but of course, we did – it was easier in black and white. I thought it was extremely pleasant working with Patrick Troughton. I've also worked with both his sons."

Three years ago, John Davies, the story's director, told **DWM** how lucky he thought he was to get Peter ("a splendid actor, really quite wonderful"). Peter laughed, faintly embarrassed, upon hearing this. "I'm afraid I can't remember too much about it, but it was very nice of him to say so. I suppose I was quite 'hot property' back then. I was working a lot but then there was so much work about . . .

"Apart from soap operas, which are only good for the dozen or so actors involved in them, there's very little drama on television today. There are so few young writers with anything to say working for television. There used to be a slot called *The Wednesday Play* – a whole new play once a week. Now that's gone, and there's nothing to replace it. I'm a bit depressed by that.

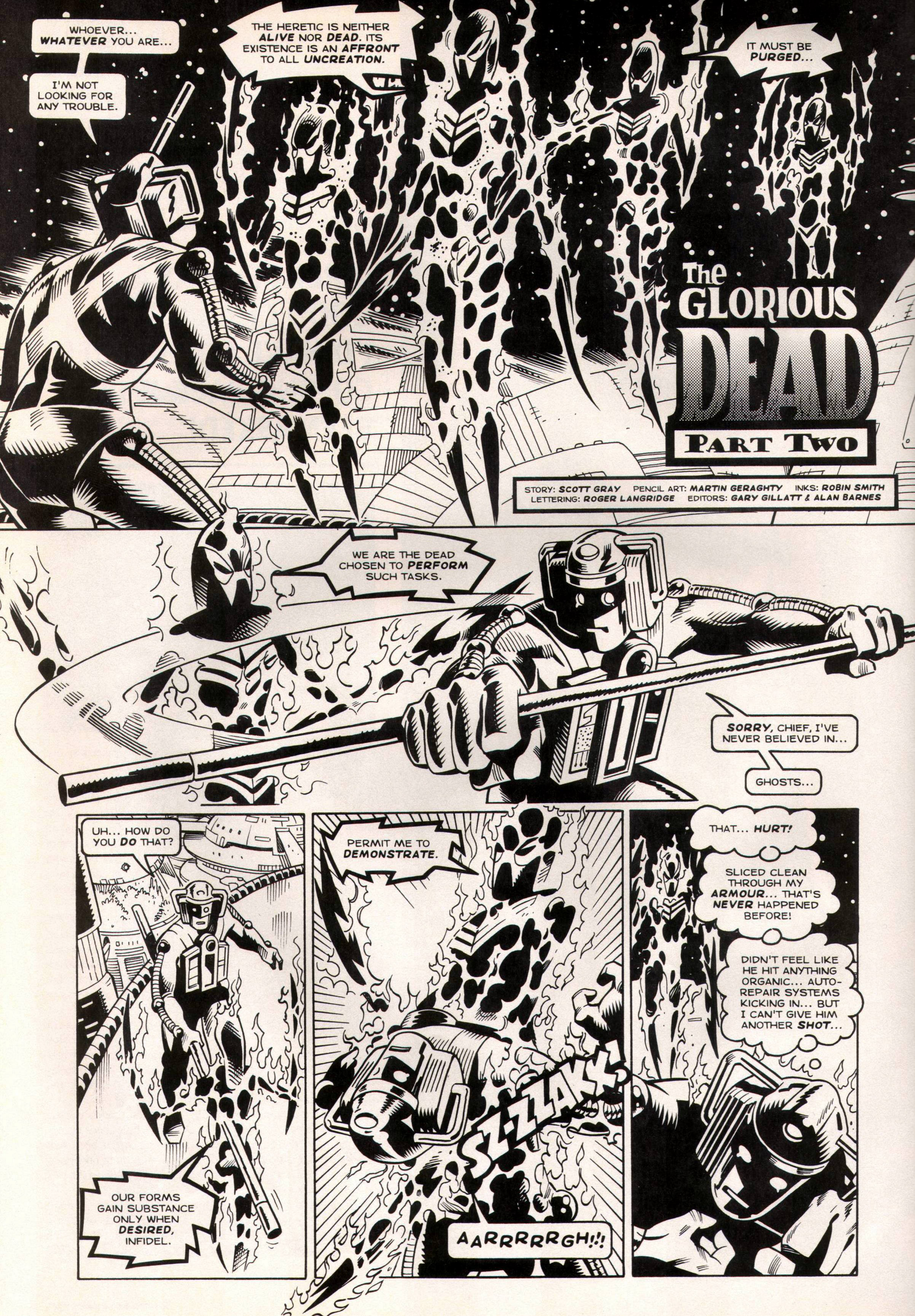
"The BBC is a public broadcasting station – it shouldn't be trying to compete with *Friends* and *Frasier*, but it's all about ratings now. They only want to do cops-and-robbers stories because it generates a very saleable product. They don't want to take risks. That could be the reason they're no longer making *Doctor Who* – it was very variable.

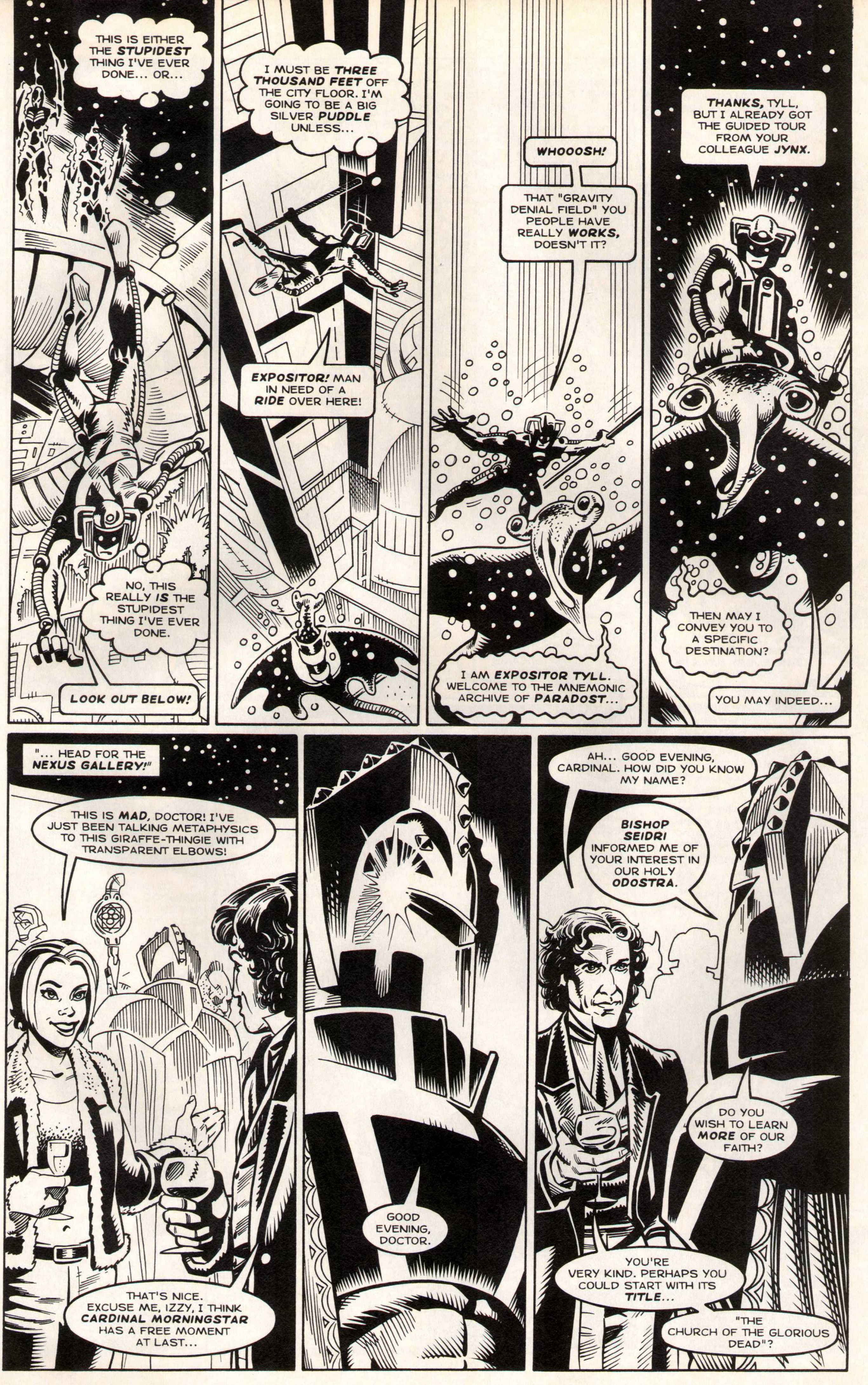
"I thought the *Doctor Whos* I did were rather good – I don't think they were a joke. There's a paucity of good ideas in science fiction today. I sometimes see a bit of *Star Trek* and I think, 'Oh dear, it's all pointy heads, pointy ears and no ideas!'" **DWM**

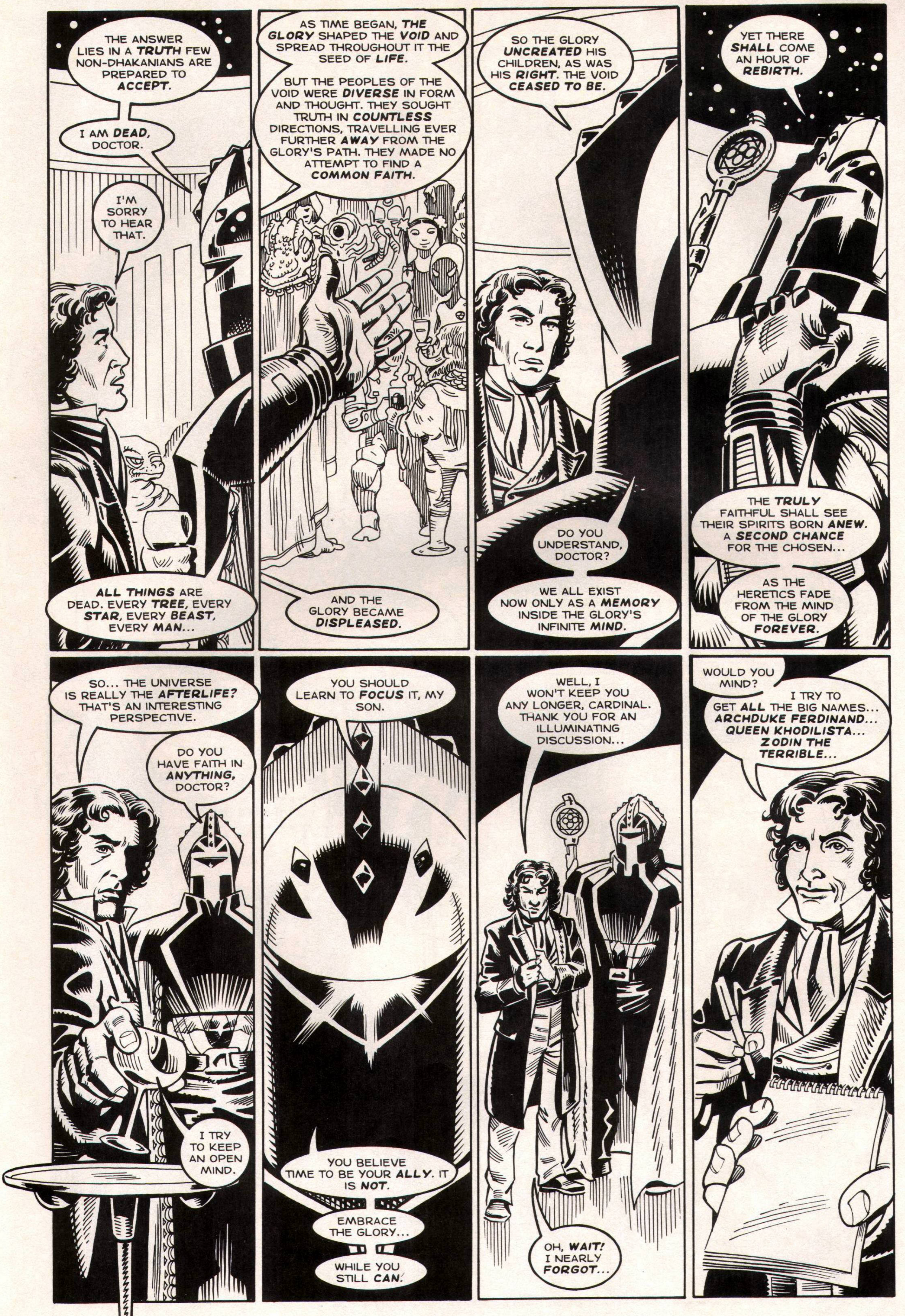
The GLORIOUS DEAD

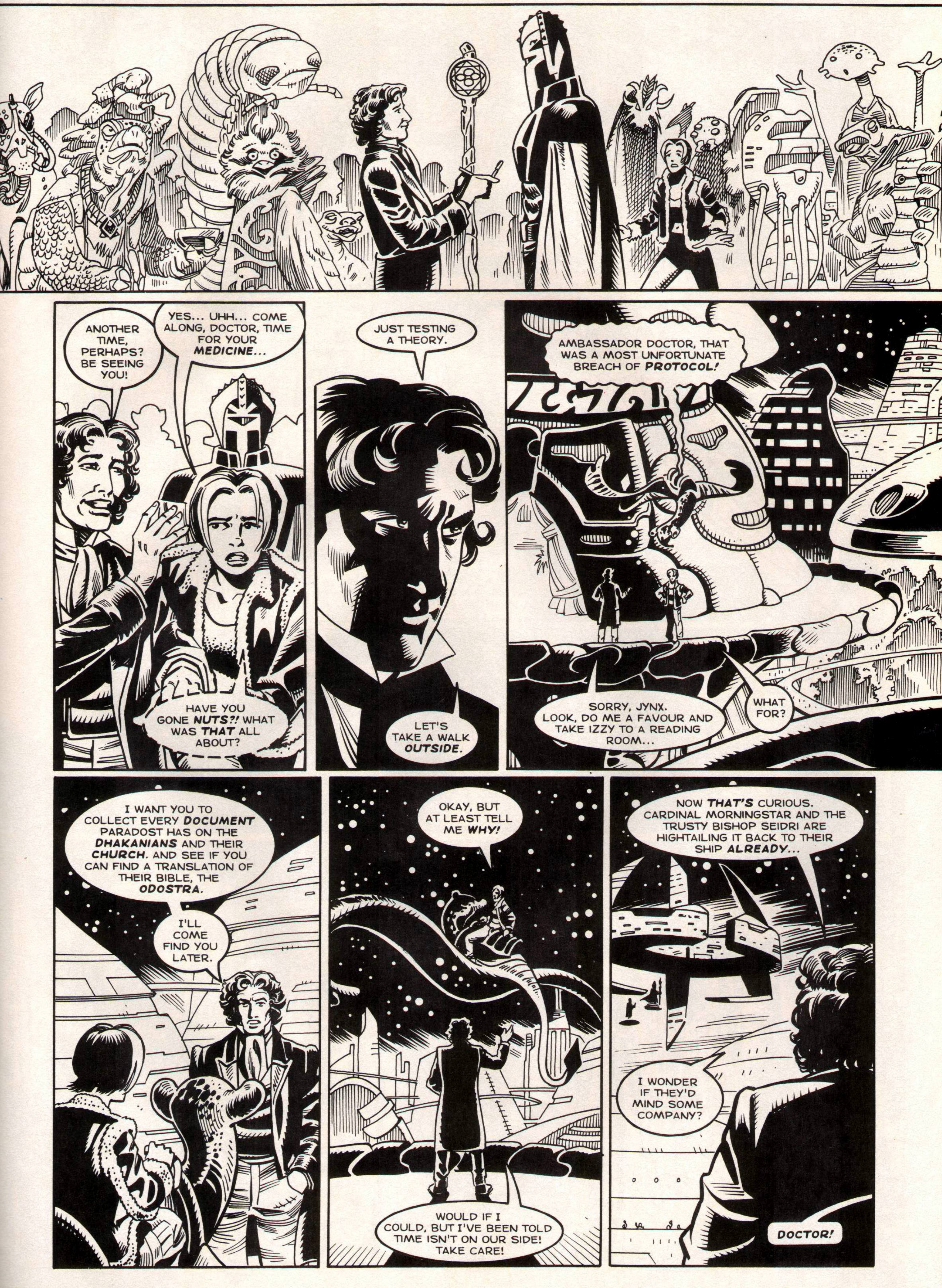
PART TWO

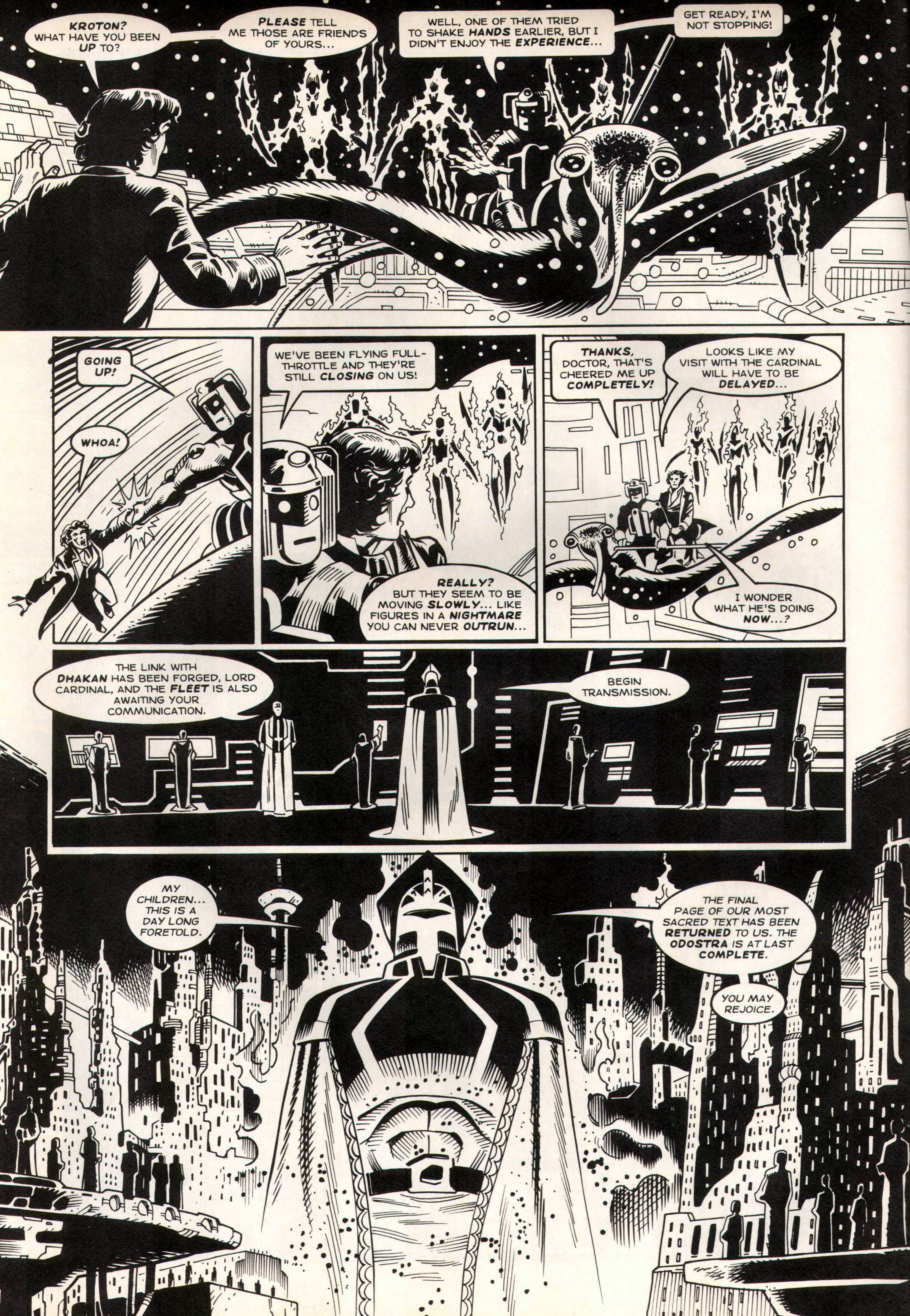
STORY: **SCOTT GRAY** PENCIL ART: **MARTIN GERAGHTY** INKS: **ROBIN SMITH**
LETTERING: **ROGER LANGRIDGE** EDITORS: **GARY GILLATT & ALAN BARNES**

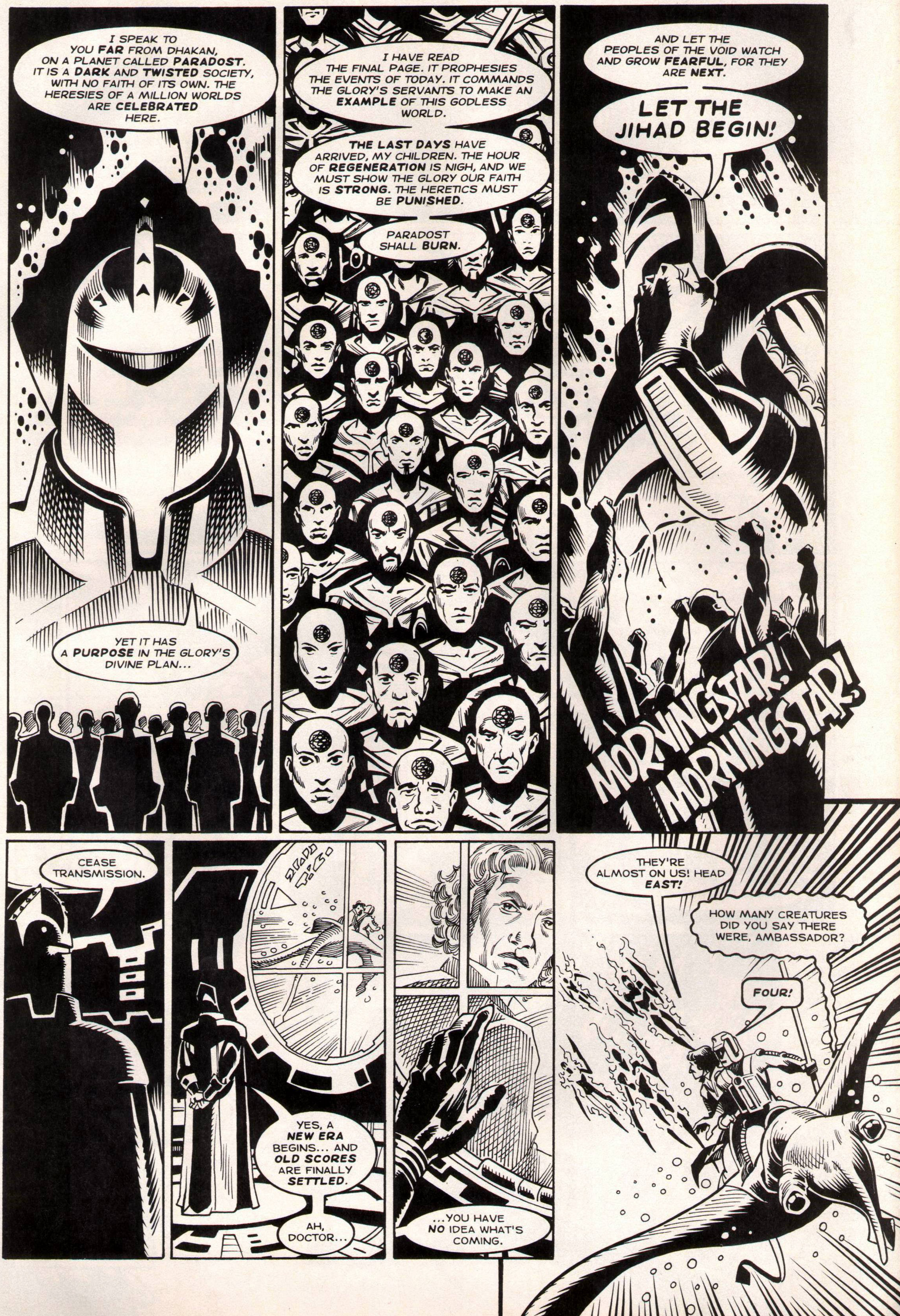

WHOEVER... WHATEVER YOU ARE...
I'M NOT LOOKING FOR ANY TROUBLE.
THE HERETIC IS NEITHER ALIVE NOR DEAD. ITS EXISTENCE IS AN AFFRONT TO ALL UNCREATION.
IT MUST BE PURGED...
WE ARE THE DEAD CHOSEN TO PERFORM SUCH TASKS.
SORRY, CHIEF, I'VE NEVER BELIEVED IN...
GHOSTS...
UH... HOW DO YOU DO THAT?
OUR FORMS GAIN SUBSTANCE ONLY WHEN DESIRED, INFIDEL.
PERMIT ME TO DEMONSTRATE.
SZ-ZZZAKK!
AARRRRRGH!!!
THAT... HURT!
SLICED CLEAN THROUGH MY ARMOUR... THAT'S NEVER HAPPENED BEFORE!
DIDN'T FEEL LIKE HE HIT ANYTHING ORGANIC... AUTO-REPAIR SYSTEMS KICKING IN... BUT I CAN'T GIVE HIM ANOTHER SHOT...

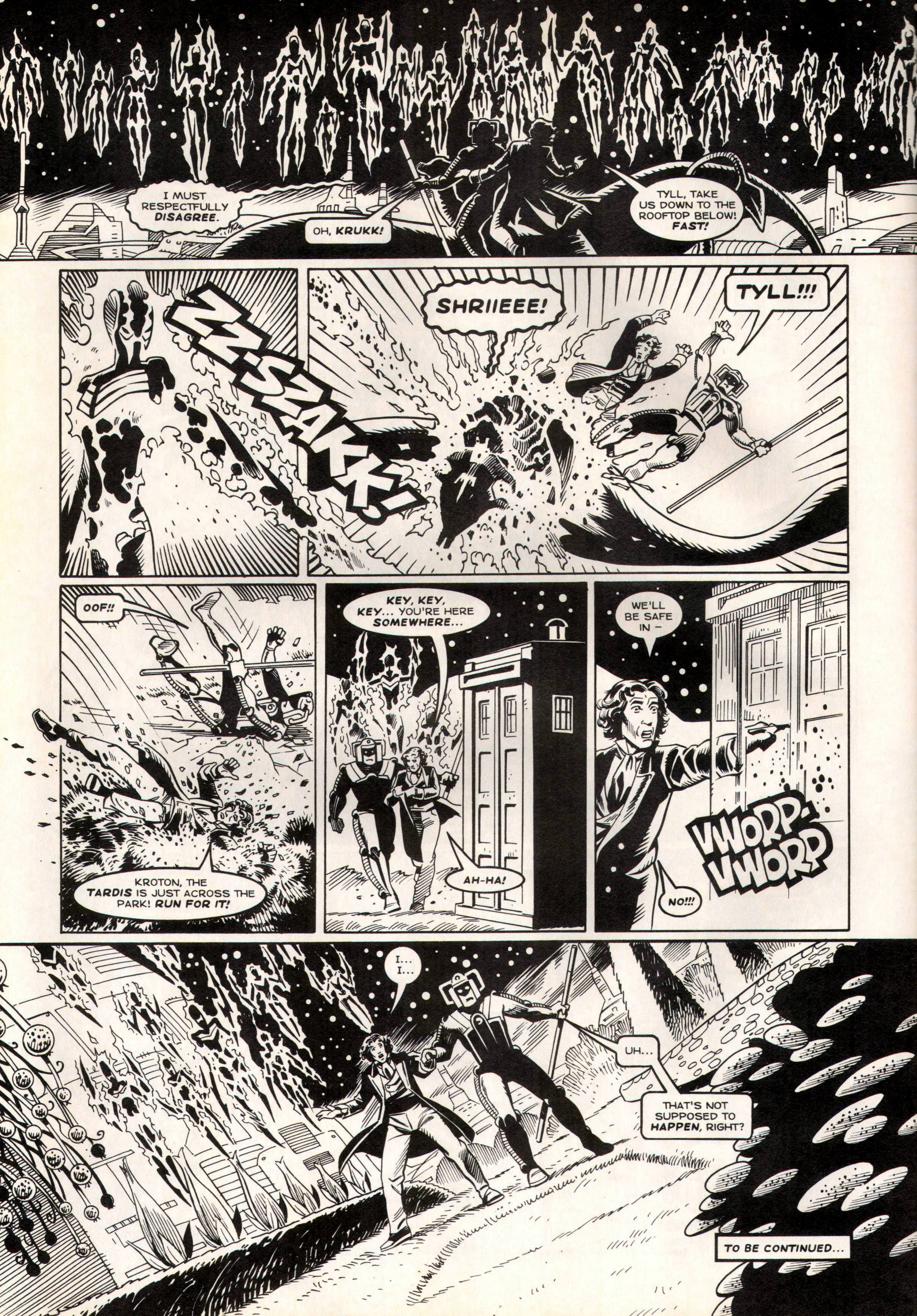

THIS IS EITHER THE STUPIDEST THING I'VE EVER DONE... OR...
NO, THIS REALLY IS THE STUPIDEST THING I'VE EVER DONE.
LOOK OUT BELOW!
I MUST BE THREE THOUSAND FEET OFF THE CITY FLOOR. I'M GOING TO BE A BIG SILVER PUDDLE UNLESS...
EXPOSITOR! MAN IN NEED OF A RIDE OVER HERE!
WHOOOSH!
THAT "GRAVITY DENIAL FIELD" YOU PEOPLE HAVE REALLY WORKS, DOESN'T IT?
I AM EXPOSITOR TYLL. WELCOME TO THE MNEMONIC ARCHIVE OF PARADOST...
THANKS, TYLL, BUT I ALREADY GOT THE GUIDED TOUR FROM YOUR COLLEAGUE JYNX.
THEN MAY I CONVEY YOU TO A SPECIFIC DESTINATION?
YOU MAY INDEED...
"... HEAD FOR THE NEXUS GALLERY!"
THIS IS MAD, DOCTOR! I'VE JUST BEEN TALKING METAPHYSICS TO THIS GIRAFFE-THINGIE WITH TRANSPARENT ELBOWS!
THAT'S NICE. EXCUSE ME, IZZY, I THINK CARDINAL MORNINGSTAR HAS A FREE MOMENT AT LAST...
GOOD EVENING, DOCTOR.
AH... GOOD EVENING, CARDINAL. HOW DID YOU KNOW MY NAME?
BISHOP SEIDRI INFORMED ME OF YOUR INTEREST IN OUR HOLY ODOSTRA.
DO YOU WISH TO LEARN MORE OF OUR FAITH?
YOU'RE VERY KIND. PERHAPS YOU COULD START WITH ITS TITLE...
"THE CHURCH OF THE GLORIOUS DEAD"?


THE ANSWER LIES IN A TRUTH FEW NON-DHAKANIANS ARE PREPARED TO ACCEPT.
I AM DEAD, DOCTOR.
I'M SORRY TO HEAR THAT.
ALL THINGS ARE DEAD. EVERY TREE, EVERY STAR, EVERY BEAST, EVERY MAN...
AS TIME BEGAN, THE GLORY SHAPED THE VOID AND SPREAD THROUGHOUT IT THE SEED OF LIFE.
BUT THE PEOPLES OF THE VOID WERE DIVERSE IN FORM AND THOUGHT. THEY SOUGHT TRUTH IN COUNTLESS DIRECTIONS, TRAVELLING EVER FURTHER AWAY FROM THE GLORY'S PATH. THEY MADE NO ATTEMPT TO FIND A COMMON FAITH.
AND THE GLORY BECAME DISPLEASED.
SO THE GLORY UNCREATED HIS CHILDREN, AS WAS HIS RIGHT. THE VOID CEASED TO BE.
DO YOU UNDERSTAND, DOCTOR?
WE ALL EXIST NOW ONLY AS A MEMORY INSIDE THE GLORY'S INFINITE MIND.
YET THERE SHALL COME AN HOUR OF REBIRTH.
THE TRULY FAITHFUL SHALL SEE THEIR SPIRITS BORN ANEW. A SECOND CHANCE FOR THE CHOSEN...
AS THE HERETICS FADE FROM THE MIND OF THE GLORY FOREVER.
SO... THE UNIVERSE IS REALLY THE AFTERLIFE? THAT'S AN INTERESTING PERSPECTIVE.
DO YOU HAVE FAITH IN ANYTHING, DOCTOR?
I TRY TO KEEP AN OPEN MIND.
YOU SHOULD LEARN TO FOCUS IT, MY SON.
YOU BELIEVE TIME TO BE YOUR ALLY. IT IS NOT.
EMBRACE THE GLORY...
WHILE YOU STILL CAN.
WELL, I WON'T KEEP YOU ANY LONGER, CARDINAL. THANK YOU FOR AN ILLUMINATING DISCUSSION...
OH, WAIT! I NEARLY FORGOT...
WOULD YOU MIND?
I TRY TO GET ALL THE BIG NAMES... ARCHDUKE FERDINAND... QUEEN KHODILISTA... ZODIN THE TERRIBLE...


ANOTHER TIME, PERHAPS? BE SEEING YOU!
YES... UHH... COME ALONG, DOCTOR, TIME FOR YOUR **MEDICINE**...
HAVE YOU GONE **NUTS?!** WHAT WAS **THAT** ALL ABOUT?
JUST TESTING A THEORY.
LET'S TAKE A WALK **OUTSIDE**.
AMBASSADOR DOCTOR, THAT WAS A MOST UNFORTUNATE BREACH OF **PROTOCOL!**
SORRY, JYNX. LOOK, DO ME A FAVOUR AND TAKE IZZY TO A READING ROOM...
WHAT FOR?
I WANT YOU TO COLLECT EVERY **DOCUMENT** PARADOST HAS ON THE **DHAKANIANS** AND THEIR **CHURCH**. AND SEE IF YOU CAN FIND A TRANSLATION OF THEIR BIBLE, THE **ODOSTRA**.
I'LL COME FIND YOU LATER.
OKAY, BUT AT LEAST TELL ME **WHY!**
WOULD IF I COULD, BUT I'VE BEEN TOLD TIME ISN'T ON OUR SIDE! TAKE CARE!
NOW **THAT'S** CURIOUS. CARDINAL MORNINGSTAR AND THE TRUSTY BISHOP SEIDRI ARE HIGHTAILING IT BACK TO THEIR SHIP **ALREADY**...
I WONDER IF THEY'D MIND SOME COMPANY?
DOCTOR!


KROTON? WHAT HAVE YOU BEEN UP TO?
PLEASE TELL ME THOSE ARE FRIENDS OF YOURS...
WELL, ONE OF THEM TRIED TO SHAKE HANDS EARLIER, BUT I DIDN'T ENJOY THE EXPERIENCE...
GET READY, I'M NOT STOPPING!
GOING UP!
WHOA!
WE'VE BEEN FLYING FULL-THROTTLE AND THEY'RE STILL CLOSING ON US!
REALLY? BUT THEY SEEM TO BE MOVING SLOWLY... LIKE FIGURES IN A NIGHTMARE YOU CAN NEVER OUTRUN...
THANKS, DOCTOR, THAT'S CHEERED ME UP COMPLETELY!
LOOKS LIKE MY VISIT WITH THE CARDINAL WILL HAVE TO BE DELAYED...
I WONDER WHAT HE'S DOING NOW...?
THE LINK WITH DHAKAN HAS BEEN FORGED, LORD CARDINAL, AND THE FLEET IS ALSO AWAITING YOUR COMMUNICATION.
BEGIN TRANSMISSION.
MY CHILDREN... THIS IS A DAY LONG FORETOLD.
THE FINAL PAGE OF OUR MOST SACRED TEXT HAS BEEN RETURNED TO US. THE ODOSTRA IS AT LAST COMPLETE.
YOU MAY REJOICE.


I SPEAK TO YOU **FAR** FROM DHAKAN, ON A PLANET CALLED **PARADOST**. IT IS A **DARK** AND **TWISTED** SOCIETY, WITH NO FAITH OF ITS OWN. THE HERESIES OF A MILLION WORLDS ARE **CELEBRATED** HERE.
YET IT HAS A **PURPOSE** IN THE GLORY'S DIVINE PLAN...
I HAVE READ THE FINAL PAGE. IT PROPHESIES THE EVENTS OF TODAY. IT COMMANDS THE GLORY'S SERVANTS TO MAKE AN **EXAMPLE** OF THIS GODLESS WORLD.
THE LAST DAYS HAVE ARRIVED, MY CHILDREN. THE HOUR OF **REGENERATION** IS NIGH, AND WE MUST SHOW THE GLORY OUR FAITH IS **STRONG**. THE HERETICS MUST BE **PUNISHED**.
PARADOST SHALL **BURN**.
AND LET THE PEOPLES OF THE VOID WATCH AND GROW **FEARFUL**, FOR THEY ARE **NEXT**.
LET THE JIHAD BEGIN!
MORNINGSTAR! MORNINGSTAR!
CEASE TRANSMISSION.
YES, A **NEW ERA** BEGINS... AND **OLD SCORES** ARE FINALLY **SETTLED**.
AH, DOCTOR...
...YOU HAVE **NO** IDEA WHAT'S COMING.
THEY'RE ALMOST ON US! HEAD **EAST!**
HOW MANY CREATURES DID YOU SAY THERE WERE, AMBASSADOR?
FOUR!


I MUST RESPECTFULLY **DISAGREE**.
OH, **KRUKK!**
TYLL, TAKE US DOWN TO THE ROOFTOP BELOW! **FAST!**
ZZ-SZAKK!
SHRIIEEE!
TYLL!!!
OOF!!
KROTON, THE **TARDIS** IS JUST ACROSS THE PARK! **RUN FOR IT!**
KEY, KEY, **KEY**... YOU'RE HERE **SOMEWHERE**...
AH-HA!
WE'LL BE SAFE IN –
VWORP-VWORP
NO!!!
I... I...
UH...
THAT'S NOT SUPPOSED TO **HAPPEN**, RIGHT?
TO BE CONTINUED...

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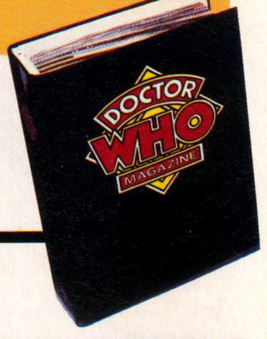
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The DWM 288 Crossword

Set by Horus

sponsored by BBC Books

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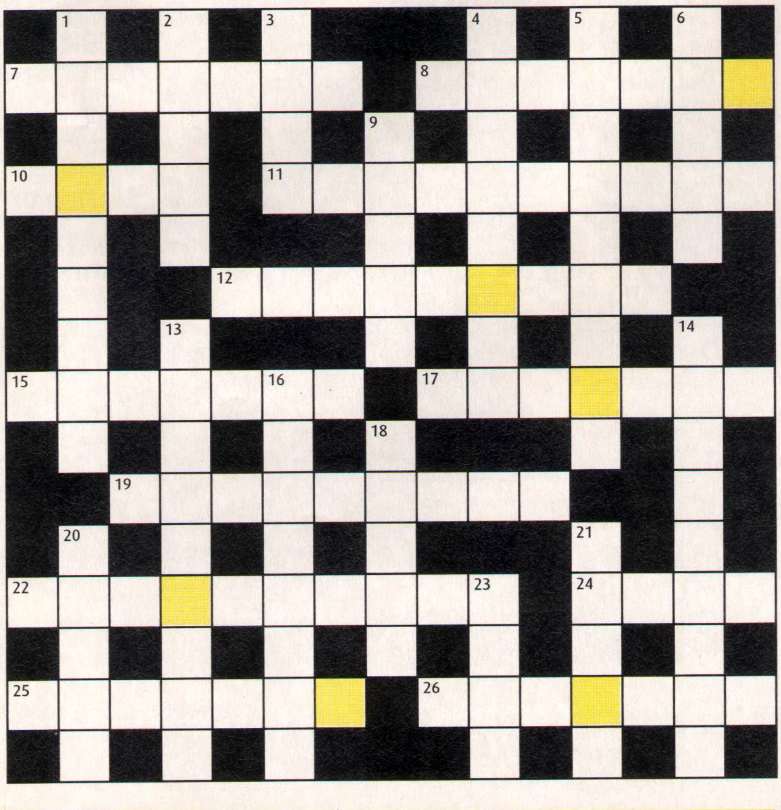
Across

7 Prince's consort – one of the 4 24 [7]
8 Jaws? Could be first name of one of the 4 24 [7]
10 Morning party for old sea god [4]
11 Fabulous musicians late to arrange to tour Thebes [3,7]
12 Actress: Telet-tubby with drawback? [5,4]
15 see 6d
17 2's master is my French 23 [7]
19 Mortal being bamboozled real hard Meep [9]
22 Swallowing butchered dragon, snake gets cosmic energy [10]
24 see 4d
25 Monster rode back on a horse, we hear [7]
26 Tom – first name of one of the 4 24? [7]

Down

1 Harold – first name of one of the 4 24? [9]
2 Android slave? That's no big deal [5]
3 Pilot loses eye, we hear – a likely story! [4]
4,24 ac The French hothead threw Euro into disarray – that's heads of State for you! [5,3,4]
5 Mid-march, turn endlessly, Chesterton, for sort of monstrous delegate [9]
6,15 ac Deons' private turn for actor [5,7]
9 Freedom fighter – swell sort [5]
13 Writer has heartless killer going round Department backwards [3,6]
14 Yob returns to Coal Hill for Cyril, perhaps [9]
16 Creature From the Pit into PR, with nothing on top? Get someone like Maddox [8]
18 Conquered planet – so king returned [5]
20 Bomb on Jason's boat for one of the 4 24 [5]
21 Dalek rang some Cyberleader [5]
23 Popular Chumbley harbours enemy type [4]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DWM 286 crossword solution

Across
7 Estram
8 Bloodaxe
9 Change
10 Anderson
11 Peter Purves
14 Tracked
16 Tonkonp
17 Marshspider
21 Time loop
22 Gassed
23 Iceworld
24 Dugeen

Down
1 Atlantean
3 Blinovitch
4 Sorenson
5 Daisy
6 Zeons
7,2 *Escape to Danger*
12 Gold Usher
13 Spiridon
15 Kamelion
18 Plague
19 Ettis
20 Amber

Hidden name:
VALEYARD

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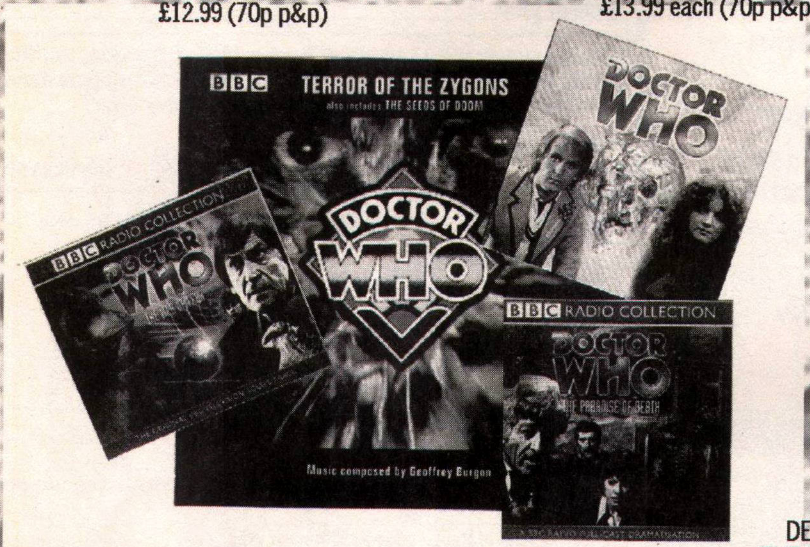

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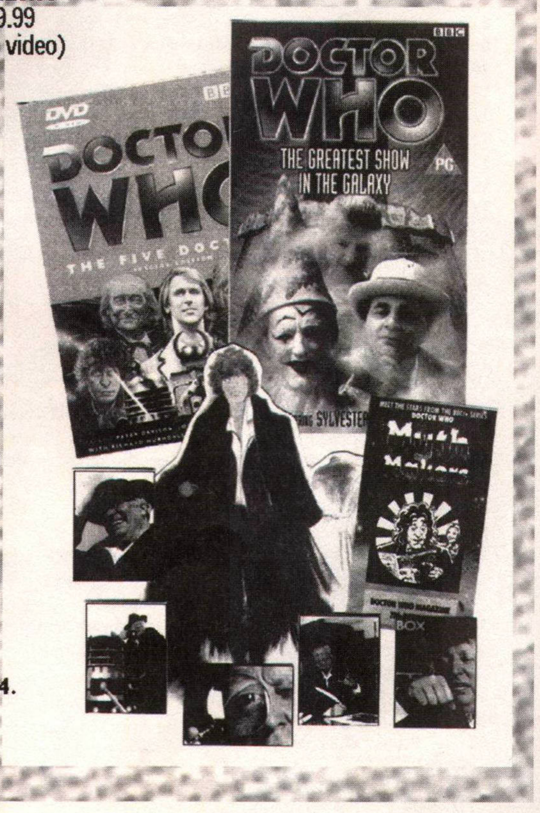

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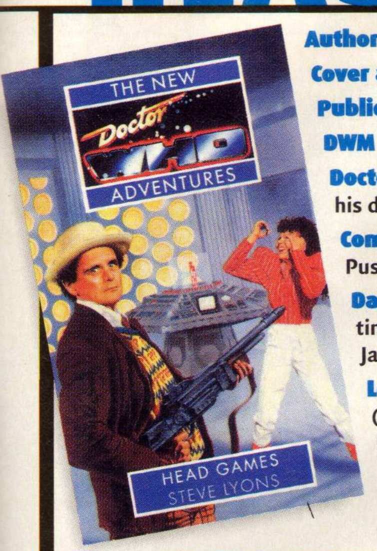


Author Steve Lyons

Cover artwork Bill Donohoe

Publication October 1995

DWM review 231 or 232

Doctor Seventh, an illusion of the Sixth, First to Fifth as cameos in his dreams

Companions Ace, Bernice, Chris, Roz, Mel, Wolsey (or "Power Puss" as Jason calls him)

Dates Earth 2001; Mel is on Avalone millennia after her own time (the time of *The Trial of a Timelord* and *Dragonfire*); 20 January 1994; 30 November 2002; March 2002; December 2001

Locations Earth (Britain and Glebe, Australia); "Metro City" (a fictitious world); a fictitious version of Chris and Roz's Undertown; Arcalis; Detrios; Avalone (though not the same one as in *The Sorcerer's Apprentice*)

Mind the Gap Occurs seven years after *Conundrum* and a fortnight after *Toy Soldiers*

Plot in 25 Words Doctor Who is back as he helps Jason track down the evil Doctor and his chums. The Queen dies, Mel gets disillusioned and revolution ensues.

Old faces Jason, Doctor Who, the White Knight and Sparky (*Conundrum*); UNIT; Brigadier Winifred Bambera (*Battlefield*); Glitz (*The Trial of a Timelord, Dragonfire*).

New faces Kat'lanna (a rebel from Detrios), Politik Darnak (a deviously inept politician), Enros (a fanatical religious leader). Various fictional constructs: the Quiz, Trods (mentioned but not seen, from assorted *TV Comic* strip stories).

Other Voyages Chapter One features a flashback to just after *The Happiness Patrol*.

The Doctor intends to go back to the 1980s to suggest a concept for a super-fast train. Ace encounters him in December 2001 (causing a "mess"). This is in his future and he asks her to pass on a message, to do something about Kadiatu (*The Also People*).

Along for the ride Benny is compiling a book of bad 20th century jokes.

After leaving with Glitz in *Dragonfire*, Mel stayed with him for six months, spent six months trying to get back to Earth, and then two years on Avalone. The Doctor reveals that he used mental suggestion to force her to leave him in *Dragonfire* because Fenric had sent Ace and he knew that he now had a critical mission.

'The highlight is the confrontation in the Doctor's mind between his two most recent personae' *Shelf Life, DWM 231*

Ace was 16 in January 1994. She recalls working in McDonald's in London (*The Crystal Bucephalus*). She visits the Glebe café (*Set Piece Prelude*, **DWM** 222). Since setting up in Paris, she has gone for a few jaunts to get used to her "hopper", delivered a message for Benny and then gone to the café. The furthest she manages to hop is November 2002. She has killed 423 people.

Chris was born in 2954.

Lethbridge-Stewart is now a general.

Rough guide Doctor Who and Jason destroy Arcalis as part of their plans to exterminate the Trods. During this (unseen adventure), they prevent the Trods from capturing the Orb of the Vampire Birds and rescue the Budgerigar Queen, but ultimately allow their planet to be destroyed. Arcalis also had singing plants. It never rains on Detrios, where there are two races (the humans and the Lizard People) who have had many problems between them for the last 12 generations, to the point where there is now a Reptilian Liberation Army. The day is divided into 40 segments, based on the passage of time dictated by the old sun. The sun disappeared one day, an event predicted by the ancients who had made provision by setting up underground cities with power grids. However, rather than using the time that this gave them to find a more permanent solution, the Ruling Families wasted the power. After a while, they had to abandon parts of the city and keep the population close to death. They reintroduced the death penalty. The people became weaker and weaker from generations of living underground, until one day the Miracle (created by energy from the Land of Fiction) appeared and brought back light.

Avalone is part of the Galactic Federation.

The number of regenerations a Time Lord can have is limited because of the inability of the Gallifreyan mind to deal with carrying any more psyches.

Other notes A breach has opened to the alien realm which housed the Land of Fiction. The rift has created its own crystalline barrier composed of fictional energy (The Miracle). It was caused by Kadiatu when her time machine went out of control (*Set Piece/The Also People*).

The Glebe café is owned by "old man Yeadon" (Robin from *Nightshade*).

Blinovitch's first name was Aaron.

At some time after 2001 the Midland and Westminster Banks combine. This company still exists in Benny's time.

Bernice slightly changes history by kicking a drinks can. The end result is that the Draconian War starts an hour earlier than it otherwise would have done.

Benny has a temporary UNIT pass in the name of Jeremy Fitzoliver (*The Paradise of Death/The Ghosts of N-Space*).

Bambera and Ancelyn have twins. (*Battlefield*)

The Seventh Doctor terminated the Sixth's life because he was so close to becoming the Valeyard.

Inside the TARDIS The TARDIS has many wardrobes. We see Benny's room and the Zero Room.

Quotable quote "Well, he fell over and banged his head on the TARDIS console" (Mel on the Doctor's regeneration). DWM

Everything I ever needed to know about life I learned from the Troughton era

We've already learned how the Doctor's earliest adventures can teach us useful lessons about how to live our lives today. But that was just the beginning . . .

This month, the Doctor shows us the simplest way to make toast, we are given some important etiquette for parties, and discover why William Hague may just turn out to to be the acceptable face of rebellion for a new generation.

Once again, Gareth Roberts is our counsellor and guide . . .

THE POWER OF THE DALEKS

The older you get, the harder it becomes to reinvent yourself. But some very self-willed people can pull it off – look at pop/rock combo Texas. About three years ago they were viewed as forgotten one-hit blunderers, but they turned it all round in their thirties.

In this story, companion Ben finds it very hard to accept the Doctor's 450 year-old altered image, but in the end the new Doctor proves his worth.

Moral

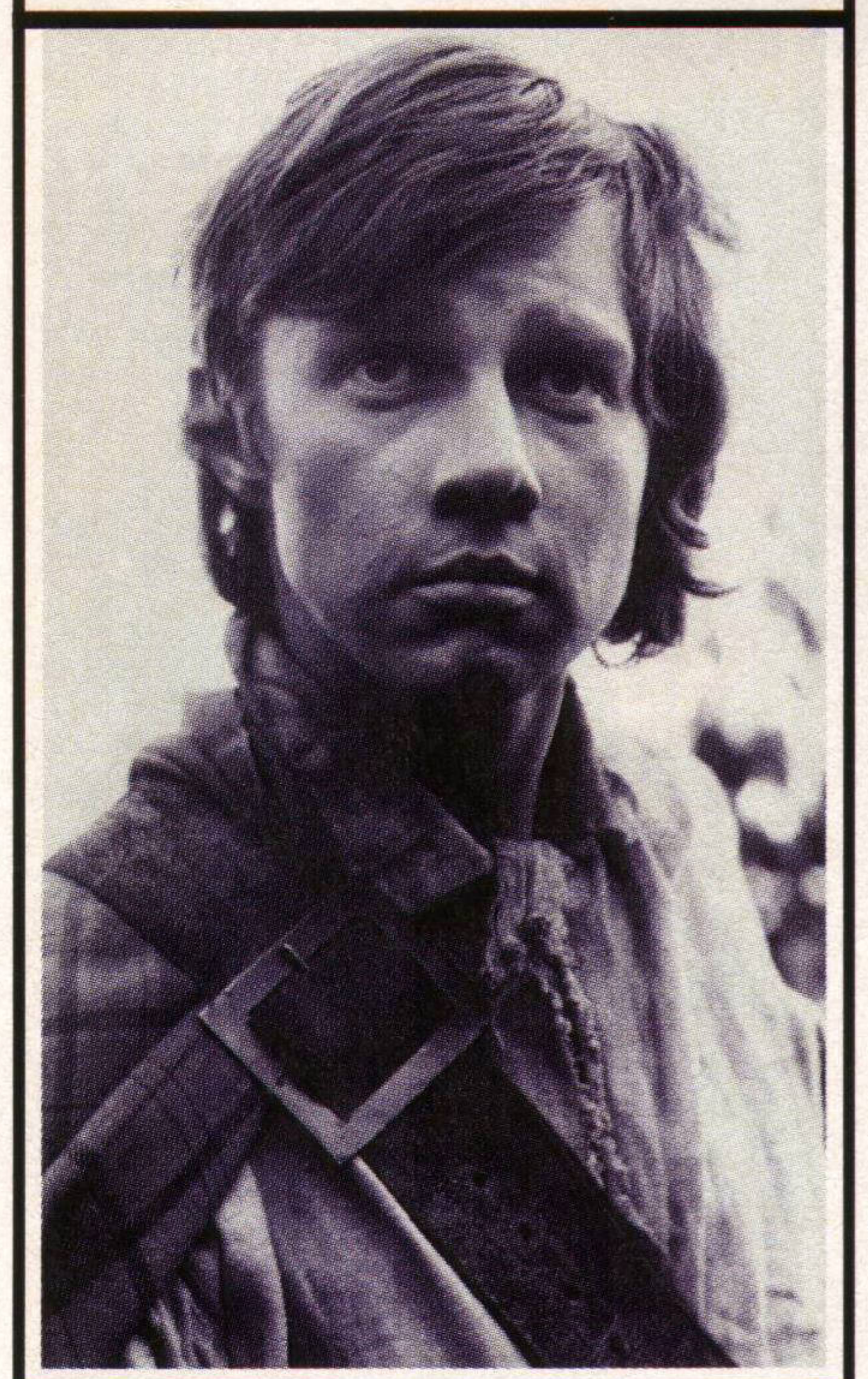
If one of your best mates dyes their thinning hair or suddenly gets down with the young people's music, give them a chance. It might not be as embarrassing as it seems

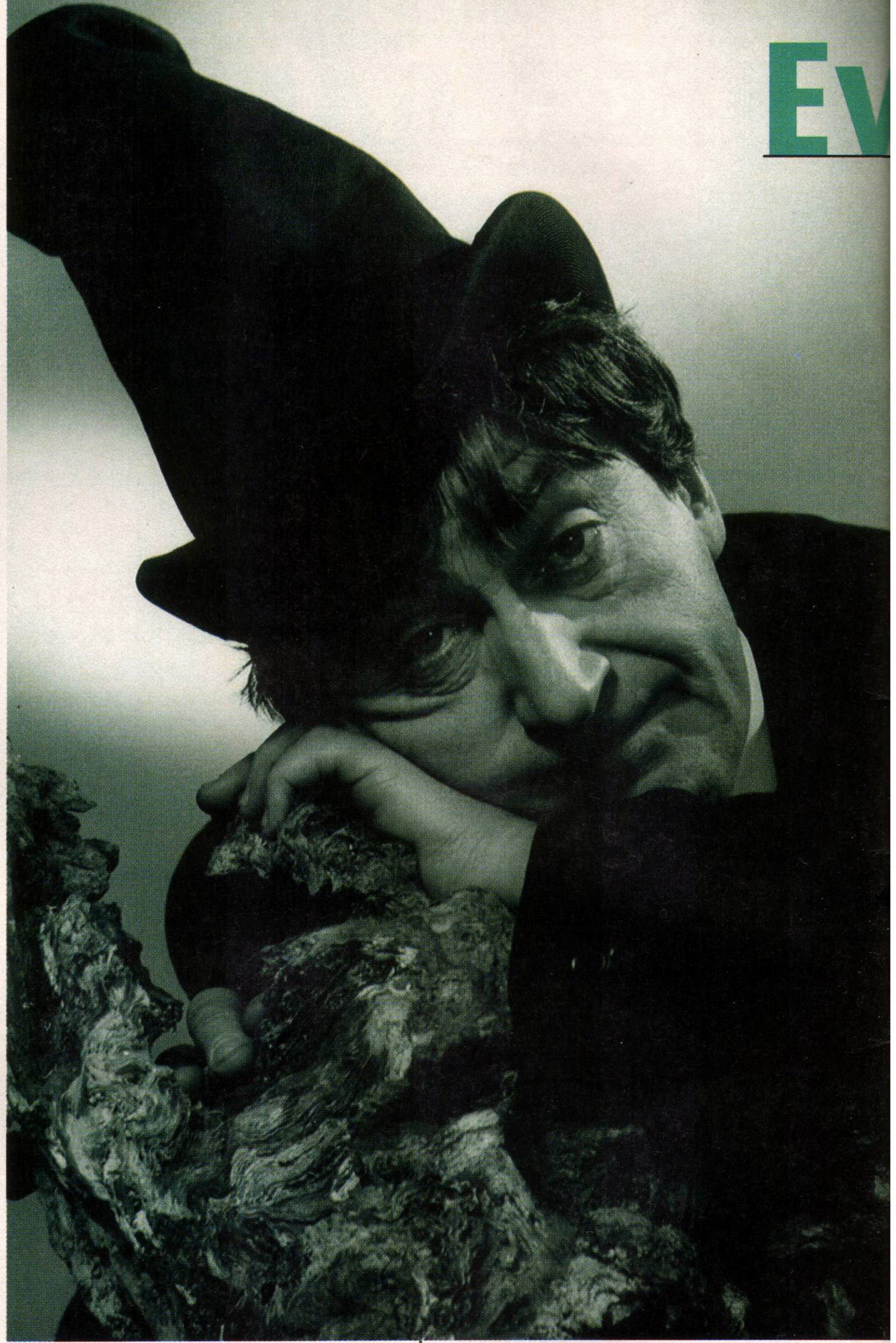
THE HIGHLANDERS

Jamie is hanging round and just happens to get invited to join the already packed TARDIS crew.

Moral

If you knock around with talented or successful people for long enough, some of it might rub off on you





THE UNDERWATER MENACE

Professor Zaroff's plan is to drain the Earth's oceans into the planet's core and bring Atlantis bobbing to the surface. The Doctor demonstrates the folly of this scheme (although why it *needs* demonstrating is unclear) using a saucepan and a gas flame. The pan goes 'Bang!' – but Zaroff still goes ahead with his idea.

Moral

It can take a lot to put people off their pet plans. Persevere

THE MOONBASE

The Cybermen are allergic to radiation, right? So they invaded the Snowcap Tracking Base, which was piled high with radium rods. Now once is forgiveable. But they're also allergic to gravity. So please Mr Cyberleader, why does Plan Number Two take you to the Gravitron, the biggest source of gravity in light years? It's like going on a strict diet and taking up a job in a Chelsea bun factory.

Moral

If you've got a weakness, avoid a situation where it might become apparent. Especially if your aim is to conquer the Earth

THE MACRA TERROR

The colonists on the planet of the Macra are having a great time. Work is fun, play is fun. They sing and dance and frolic and then go to work in the gas mines, which doesn't seem too bad. Life is one long edition of *Top of the Pops*. And then some tousle-headed berk in a stained jacket turns up and reveals the whole thing to be a state of false consciousness imposed by the mind control of giant crabs. Well thanks for spoiling the party, man.

Moral

Don't wander uninvited into someone else's party and turn on the lights. It won't make you popular

THE FACELESS ONES

Every day for months the Chameleons have kidnapped plane-loads of young tourists and flown them to a gigantic orbiting space station. Fair enough. But you might think somebody other than one 17 year-old girl might notice this.

Moral

You can do something really outrageous without anybody actually noticing

THE TOMB OF THE CYBERMEN

Now I can accept the Cybermen, beaten back after Stupid Plan Number Two, wanting to save energy by burying themselves in icy tombs. I can accept them relying on human curiosity to dig them out one day when they were fully recharged and switch them on. What I find hard to credit is the Cyber Contoller's decision to equip his revival controls with an off-switch – yes, I'll say it again, an *off-switch*. So that when the foolish humans cause the awakening of the Cybes all they have to do is press 'reverse' and they all go back to sleep. It's as if the Cyberclots want to be beaten. Lucky for them that one of the humans is a loony and presses the 'thaw' button again.

Moral

Defrosting the fridge every so often is a must. You may find something you'd forgotten you bought at the back

THE ABOMINABLE SNOWMEN

The Great Intelligence built the Yeti robots to frighten off Himalayan-based monks while it prepared its amorphous form to engulf the Earth. Couldn't it just have sat in its quiet cave until it was ready, and then blobbed out as planned? Even if the monks had discovered it, what could they have done?

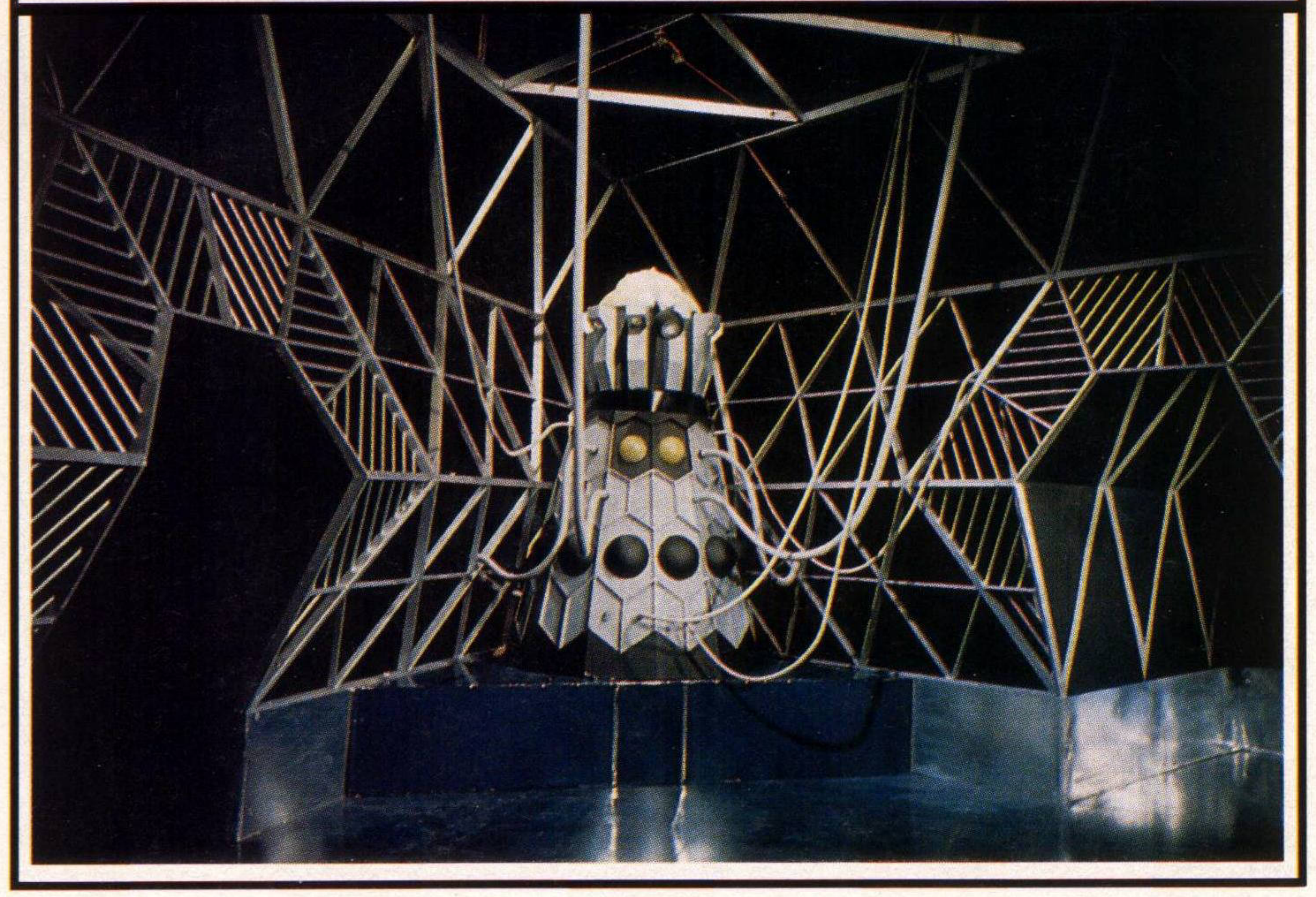
THE EVIL OF THE DALEKS

It was an off-day for the Emperor Dalek when he came up with this plan. 1) Kidnap old enemy Dr Who. 2) Force him to distil essence of 'Dalek Factor'. 3) Use TARDIS to spread Dalek Factor in humans.

This is all well and good until the Doctor reverses the process and turns some Daleks peculiar with the 'Human Factor', leaving the Emperor with egg on his eyestalk. Think what would happen if the Emperor had wanted to make a slice of toast: 1) Kidnap old enemy Dr Who. 2) Force him to put slice of bread into toaster. 3) Travel forwards in time in TARDIS to collect toasted bread . . . All very well until the Doctor reverses the process and learns how to turn toast back into bread.

Moral

If you've got something important to do, do it yourself. It may be a bad idea to trust your oldest and deadliest enemy to do it for you



Let's face it – the Intelligence just fancied scaring a few monks.

Moral

Don't attempt to cover up your true motivations

THE ICE WARRIORS

One of the recurring syndromes seen in Troughton and Pertwee stories is the phenomenon of the Bad Manager. You often feel that everything would be wrapped up by episode two if whoever appoints the managers of these isolated bases went for people rather better-adjusted than Leader Clent. Poor Clent can't even go to the toilet without asking his computer, let alone battle the monstrous Ice Warriors. His assistant, Penley, storms off into the snow rather than take orders from this nincompoop, and is then attacked by a wolf.

Moral

If your boss is an idiot, best to grin and bear it. When he really screws everything up you can take over. Walk into the snow and you may never walk back

THE WEB OF FEAR

The Great Intelligence decided to bring London to a complete halt by infesting the Tube lines with its deadly glowing web. London was immediately evacuated. Surely a special bus service calling at all the affected stations would have been a more fitting response?

Moral

Don't panic

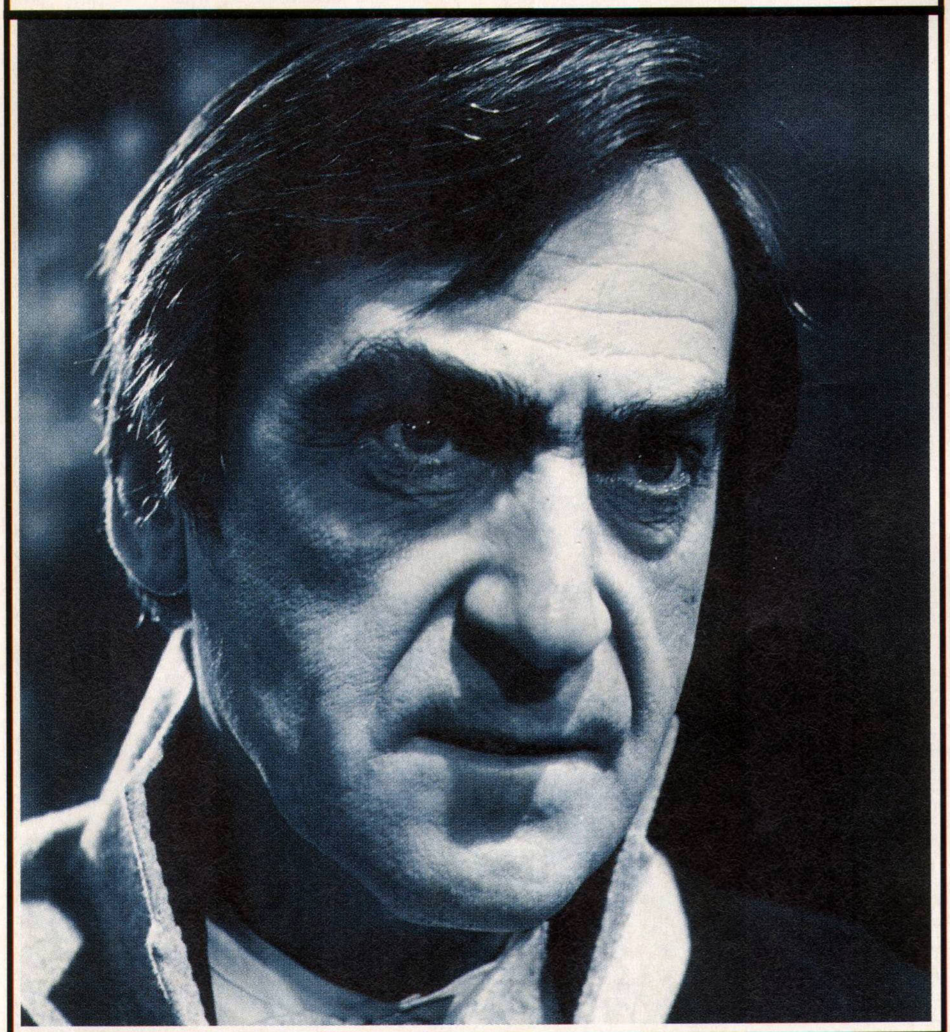
THE ENEMY OF THE WORLD

Pick up a copy of *The Stage* – the newspaper of the acting profession – and flick to the back pages. You'll see hundreds of idiots making their living by pretending to be celebrities.

The true tragedy of this story is that the Doctor was used by the enemies of his double, the evil Salamander, to try and destroy a crazy plan to shake the Earth to pieces. He should have gone into the lookey-likey business, turning up at people's office parties and amusingly doing the Macarena rather than risking life and limb to save the world from the mentalist Mexican.

Moral

If you've got a talent it's up to *you* how to use it



FURY FROM THE DEEP

Right. So you're a monster. And you plan to invade the Earth. Nothing can possibly stop you. Apart from the sound of human screams. What do humans do when they see a monster? They scream. You've got a problem.

Moral

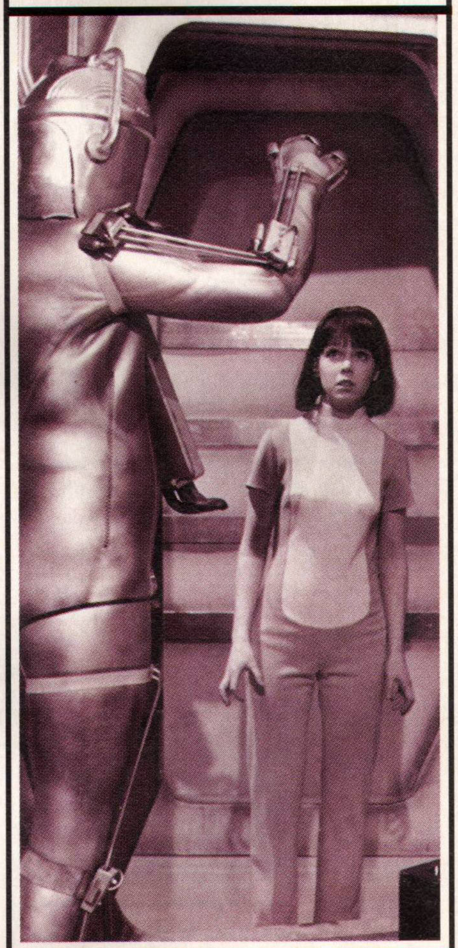
Some days it's better just to stay in bed

THE WHEEL IN SPACE

In which the Doctor – a genius admired the Universe over for protecting the innocent from fearful alien intelligences – foils the Cybermen's latest evil plan by cunningly shutting the door of the Wheel in Space before they can get aboard.

Moral

Some people aren't so deserving of their reputations



THE DOMINATORS

Cully is the rebellious son of the pacifist leader of Dulkis, Planet of the Hippies. He wants to fight back and kick out the Dominators and their pathetic Quarks. He is also balding and chubby, and wears a very unflattering sarong.

Moral

Not all rebels look like James Dean. Some of them look like William Hague

THE MIND ROBBER

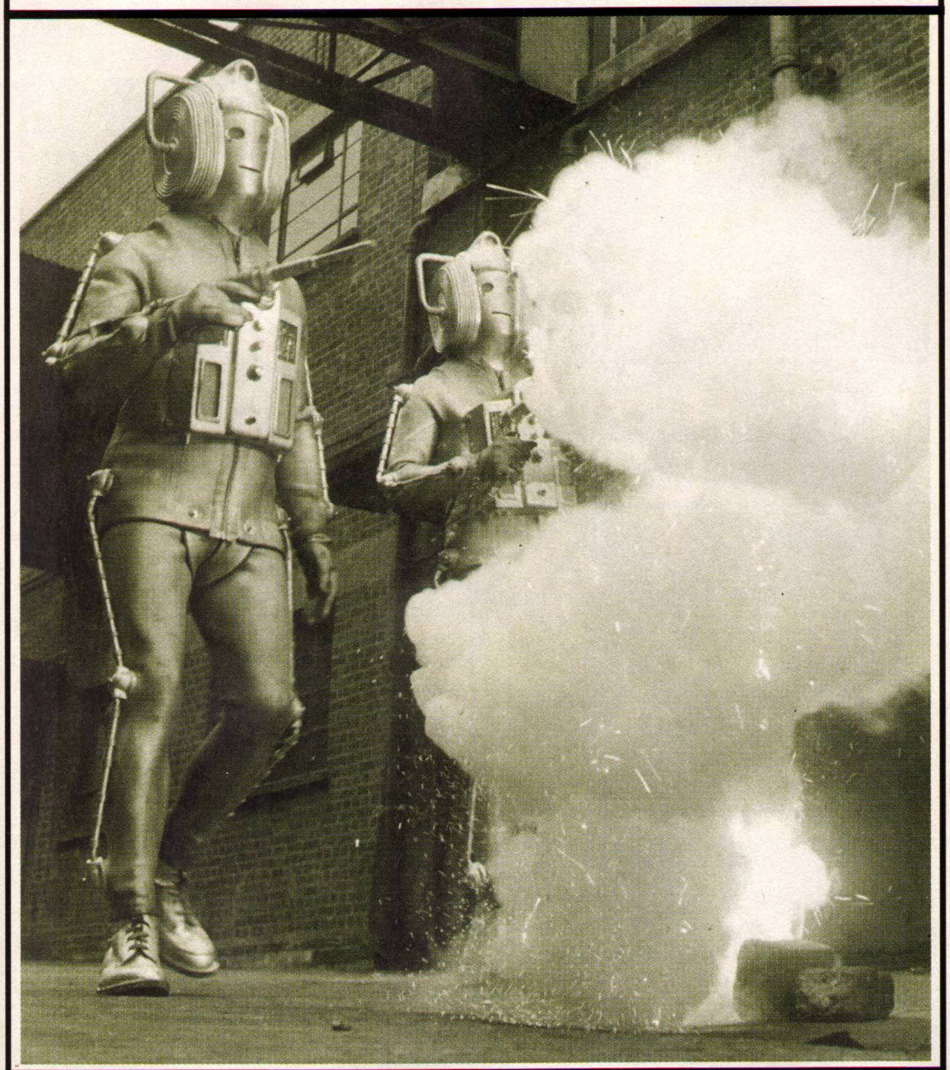
Analysis of searches on the Internet shows that when people are left alone in front of a computer, 'sex' is pretty much the first thing on their minds.

THE INVASION

It's fifth time lucky for the Cybermen. They look a little different, and they've obviously really thought through their plan for once. No radiation or gravity or nail varnish remover can stop them this time. The one thing they've overlooked is their ally, Tobias Vaughn, who's made a machine which will flood them with a rush of conflicting emotions. I imagine that this evokes in the Cybermen the same feeling we get when we watch too many soap operas in a row. Injustice that Matthew has been imprisoned! Heartwarming laughs from the Dingles! Erotic intrigue between Mike and Linda! *Buzz!* Bang!

Moral

Vary your viewing habits or you'll end up walking round a sewer with your head in your hands



So why, when a race of mysterious aliens kidnap a human writer and give him the power to conjure up a private fantasy world of his own making – in which any fictional character or situation comes to life – does he go for Gulliver, the Karkus and Cyrano de Bergerac? Perhaps some people really are innocent to the core. Although it is hard to picture the Doctor, Jamie and Zoe fighting off characters from *Lady Chatterley's Lover*, *Fanny Hill* or *Baywatch*.

Moral

Not all dirty-looking old men are actually dirty old men

THE SEEDS OF DEATH

The scientists of 21st century Earth are criticised by the Doctor for abandoning rocket travel in favour of the instantaneous T-Mat. But how much *more* foolish it was to put the device that controls the entire planet's weather on a small rickety table for any passing Ice Warrior to take a pop at.

Moral

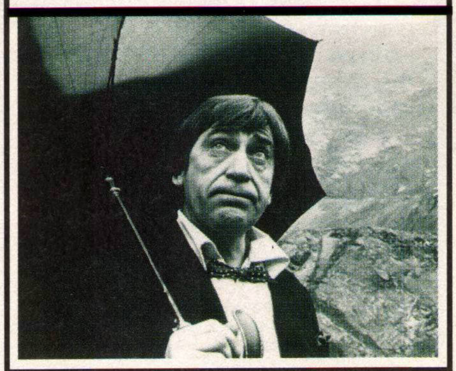
Protect what is important to you

THE KROTONS

It's telling that Zoe breezes through the Krotons' intelligence test, which looks suspiciously similar to the 12-plus, but that the Doctor struggles.

Moral

People are clever in different ways, and nobody likes a smart-arse



THE SPACE PIRATES

If you were searching for a villainous space pirate, and you had to choose between a man called Maurice Caven and a man called Milo Clancey, which would you go for? General Hermack goes for Milo Clancey, despite the fact that somebody with such a ridiculously comical name just *has* to be the wrongly accused light relief.

It's just as true in real life. How could a 'Portillo' be seen as anything but a cold-hearted scoundrel? Surely a 'Prescott' *must* be a blundering subordinate? A 'Van Outen' can only be a light-hearted good-time girl. Oh, hang on, she sounds more like she should be a space pirate . . .

Moral

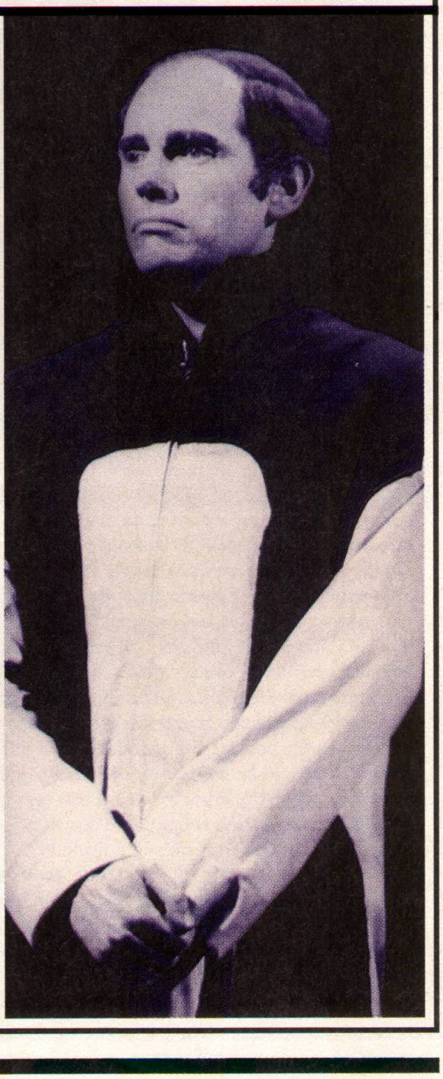
Most people sound like what they are

THE WAR GAMES

The Doctor is put on trial by the Time Lords. As we can see, the planet of the Time Lords is a very, *very* dull place. The Time Lords pride themselves on being dull, talking in dull voices and making dull pronouncements. They accuse the Doctor of being too exciting, and not half as dull as he should be. The Doctor's defence? He shows them a set of exciting clips from his most thrilling adventures, featuring all the scariest monsters. He says he's proud. Bad move. If he'd run Episode 3 of *The Dominators* by them, the prosecution's case would have crumbled.

Moral

Think before you answer a slur on your character. You're better off lying and free



It's the end, but . . .

by **The Watcher**

Sacred cows beware. This month I am once again brandishing my milking-stool. *100,000 BC. The Mutants. Inside the Spaceship. The Massacre of St Bartholomew's Eve.* What's that all about, then?

I must confess straight away that I'm on thin ice here, not least because I'm abusing my privileged position as **DWM**'s own Julie Burchill by contravening editorial policy. As you may know, the magazine you hold in your hands quite rightly operates a system of pinpoint accuracy which means that every reference to every past *Doctor Who* production is subject to a set of meticulous guidelines, drawn up to ensure that no mistakes are made in the hair-trigger minefield of episodic nomenclature. Some *Doctor Who* stories have "Parts", others have "Episodes", and there's even one that has neither. Some have numerals ("Episode 6"), others have words ("Part Three"), and there are strict rules about which titles are and are not prefixed by "The". This magazine isn't just thrown together, you know; the editorial team takes a justified pride in getting these things right.

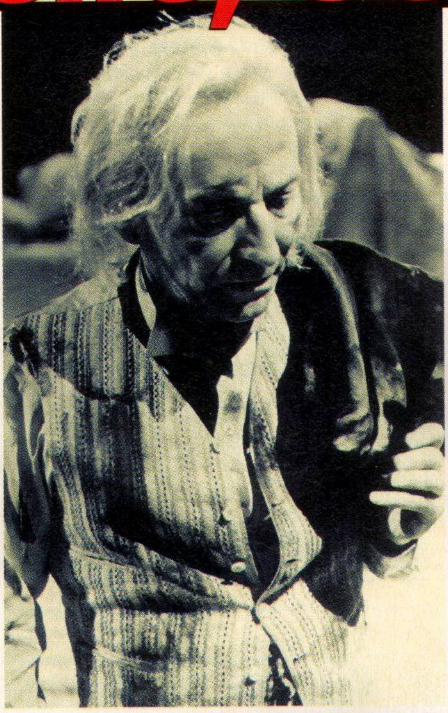
So before embarking on this month's diatribe, I'd better make it quite clear that I have nothing but respect and admiration for the dedicated scholarship of the various archivists who have done so much to widen our knowledge of *Doctor Who*'s production history. I can't imagine any other show in the annals of television that can have been dissected with such razor-sharp precision and attention to detail, and we are all enriched by the results.

However – and here's where my own cow-threatening opinions diverge from official **DWM** policy - I've never been terribly happy with the retrospective re-titling of those early Hartnell stories. It strikes me as misconceived and, in a funny sort of way, actually rather inaccurate. Oh, but you cry, painstaking detective work has proved that these are the most accurate and most suitable titles. If only people would listen, they'd realise they've been getting it wrong all these years!

Well, quite. The problem resides in the fact that narrow concepts of "accuracy" are simply irrelevant alongside wider questions of consensus and precedent. If I were arranging to meet a friend in London, and I suggested we rendezvous at the Shaftesbury Memorial, she would be entirely justified in considering me a silly ponce and asking for clarification. I would then be compelled to explain that I meant the statue in Piccadilly Circus which is universally – but incorrectly – referred to as Eros. If I went into a bookshop and asked for a copy of *Travels Into Several Remote Nations Of The World In Four Parts*, the assistant would be unlikely to offer me anything other than a blank look. If I got off my high houyhnhnm and admitted that I was referring to the book more popularly – but incorrectly – known as *Gulliver's Travels*, he would be happy to oblige.

In either of these two scenarios, the only participant who would end up looking stupid would be me, and with absolute justification. I'd render myself a pedantic, posturing twerp. It'd be fine, if a trifle psychotic, to share my funny little fact about Eros with my friend over a cup of coffee afterwards, or to banter with the bookseller about the correct title of *Gulliver's Travels* as he popped my copy in a bag, but to sally forth into the world assuming that everyone should automatically substitute "accuracy" for precedent would be arrogant and ridiculous.

At the time of writing, the magazine *Private Eye* has just published a letter from a solicitor representing Biro Bic Ltd, objecting to the paper's excessive use of the word "biro" to mean "ballpoint". The laws of trademark registry may well be on the solicitor's side, but only in a totalitarian state could linguistic usage become a matter for legislation. Most of us go happily about our business saying "biro" and "hoover" and "sellotape" because that's the cultural consensus. Are we wrong? Of course not. One would have imagined that the companies in question would wish to rejoice at their brands' successful colonisation of the mother tongue. But, as usual, I digress.



Calling the first story 'An Unearthly Child' may be wrong – but who actually cares?

This is what sticks in my craw regarding those titular controversies of the Hartnell era. For decades we were happy to call that first story *An Unearthly Child*. It was the title that appeared on the novelisation, the video cover, and in countless reference works. Okay, maybe it was "wrong", but who cares? That's what it was called and, *ipso facto*, that was its name. Nomenclature is a matter of brokering a compromise between pedantry and consensus, which is how we ended up with Eros and *Gulliver's Travels*. Do we hear anyone insisting that Shakespeare's *Henry V* should be called Henry The Fift, without an "h" on the end? Of course we don't, it would be ludicrous. Well, that's what it says on the "official contemporary documentation", matey. *The Hunchback of Notre Dame, Whistler's Mother, Space Oddity* – by the same criteria these are all wholly incorrect. It doesn't stop them being the universally recognised names of a world-famous book, painting and album respectively.

There are actually people out there (and you may like to sit down before I proceed with this sentence) who believe, indeed insist, that *Mission to the Unknown* is merely the title of the first episode of a one-part story called *Dalek Cutaway* (although it must be added that **DWM** does not actually claim this). Presumably they also think that *Eleanor Rigby* is the subtitle of that classic composition *Idea For A Song Scribbled On The Back Of A Fag Packet*. If, like me, you have a taste for pop trivia that borders on the obsessive, you will know that many of ABBA's most famous hits were recorded under utterly absurd titles because the girls spoke little English and learned the final lyrics phonetically. I don't hear anyone campaigning to get Westlife's Christmas smash cover of *I Have A Dream* "correctly" re-titled *Take Me In Your Armpit*.

In *Doctor Who* terms, the absurdity of the whole issue is exposed by the fudge that has to happen because *The Daleks* is apparently called *The Mutants* these days. But there's already a Pertwee story called *The Mutants*. Whoops, let's just carry on calling it *The Daleks* then.

The campaign of titular tyranny actually pre-dates all this *Inside The Spaceship* business (*Inside The Spaceship*, for Tom's sake! Isn't it enough that *The Edge of Destruction* is a fantastically better title?) by some years. It began in the early 1990s when WH Allen began reissuing the old Target novelisations with their "proper" TV titles. No more *Doctor Who and the Cave-Monsters*, no more *Doctor Who and the Zarbi*, no more *Doctor Who and the Loch Ness Monster*. What a crying shame. Great chunks of my past, detaching themselves like melting icebergs. Why bother?

I take it that all *Doctor Who* fans with an appetite for such ferocious exactitude will be writing to Penguin Classics to insist that Jonathan Swift gets similar treatment forthwith.

Okay, calm down. I appreciate, of course, that there has to be a system, and one system is as good as another. The alternative would be editorial anarchy. For that reason, now that I've let out my primal scream and had a good rant, I'm actually more than happy to bow to the established **DWM** guidelines, although I suspect the bile will still rise each time I have to type 100,000 BC.

Time for my tablets, I think.

DWM

The Final Test

Are you genius enough to be kidnapped by the Rani? As usual, there's no prizes – it's just for fun. Answers next issue.

What connects:

1. *The Keys of Marinus, Planet of Giants, The Web Planet* and *The Space Museum*?
2. Victoria, Leela, Nyssa – and no others?
3. A doomed refinery worker and a Neolithic dad; a Tesh and a mortician; a telepathic alien and a rival of the Kosnax?
4. Webster, Poul, Marc Cory and the Black Guardian [pictured]?
5. Sharrel, Varga, Lasky and the Third Doctor?
6. *The Evil of the Daleks, Spearhead From Space, The Ark in Space* (or, to be pedantic, *Planet of Evil*), 100,000 BC, *Earthshock, Revelation of the Daleks, Battlefield* and the TV Movie (in that order)?

Answers from last issue

1 They each contain a character with the same name as a *Blake's 7* regular: Avon, Blake, Travis, Tarrant.

2 The prefix 'Tri-': Trilogic Game (*The Celestial Toymaker*); Trilanic Activator (*Terror of the Zygons*); and Trionic Lock (*The Deadly Assassin* and others).

3 They each concern planets in our own solar system: Mars, Jupiter, Saturn, Pluto.

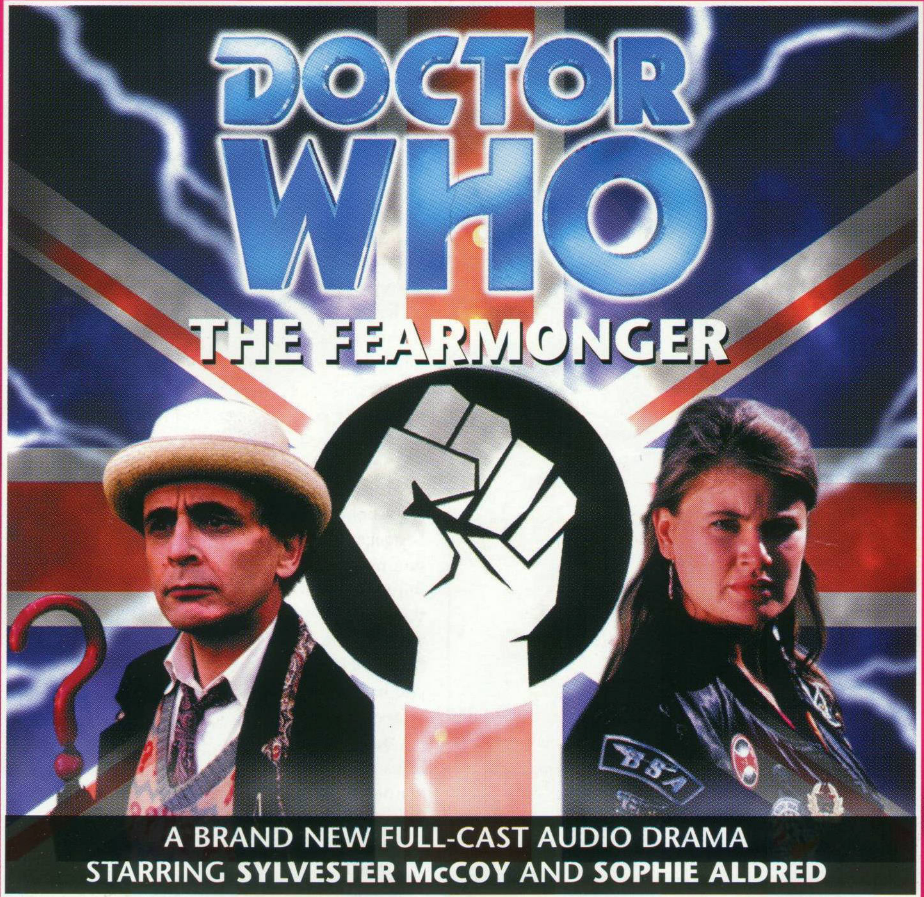
4 Sirius Four (origin of the Master's alias in *Frontier in Space*), Sirius Conglomerate (*The Caves of Androzani*) and Sirius Five (location of art gallery mentioned in *City of Death*).

5 They are all code-names for planets: Earth (*The Deadly Assassin*); Deva Loka (*Kinda*); and Skaro (*Destiny of the Daleks*).

6 Organon (a character in *The Creature From the Pit*; the name of Aristotle's logical treatises; mentioned in the Kate Bush hit *Cloudbusting*).

Grayswandir

A NEW ADVENTURE FOR THE SEVENTH DOCTOR AND ACE!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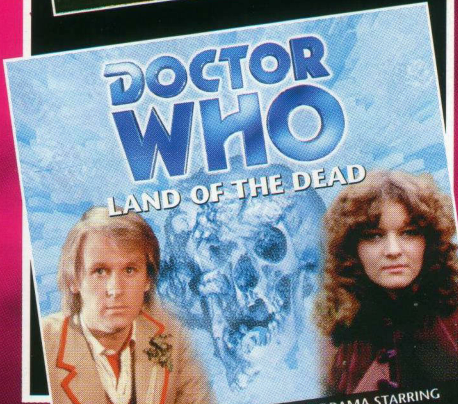
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